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FROM THE ESTATE OF
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GRAMMAR
OF
MODERN HINDI

BY

EDWIN GREAVES,
LONDON MISSIONARY SOCIETY, N. W. P.



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PREFACE.

The recent issue of a new and enlarged edition of Dr. Kellogg's "Grammar of the Hindí language" might naturally suggest that the publication of another for many years to come would be a superfluity, if not an impertinence. The very fullness however of Dr. Kellogg's invaluable work, with its copious notes on Derivation and on the numerous dialectic forms, has somewhat stood in the way of its usefulness to beginners, and a need has been felt and expressed for a smaller Grammar, which might satisfy the immediate wants of those commencing the study of Hindí, and serve as a stepping stone to the study of Dr. Kellogg's larger work. This Grammar is an attempt to meet this need.

The scope of the writer's attempt may be briefly indicated. Apart from a few notes on the Braj bháshá in the last chapter, nothing has been written on the various dialectic forms, and any discussion on the derivation of the Parts of Speech has been excluded (as beyond the aim and ability of the author). Urdu words and idioms have also received but scant notice, for although they do enter more or less, too often the former, into "Modern Hindí," it has been felt that most students of Hindí will also study Urdu, and an Urdu Grammar is the proper place to deal with it, even though it be arrayed in the Nágari dress. Thus there are left for our consideration the forms and idioms of Hindí which are in the present day gradually becoming fixed as "Standard Hindí." The literature in which they are exclusively employed is not large, but is increasing, and

among the educated Hindus these forms are used in "formal" conversation, (where Urdu is not adopted). A knowledge of this language is not equivalent to a knowledge of Hindí, but is a good introduction to it; it is both useful in itself, and forms a good basis from which to enter upon the study of the dialectical forms which abound in older Hindí writings, (both prose and poetry,) and the colloquial forms current at the present time in the different parts of North India where Hindí is spoken.

With scope thus limited the writer has endeavoured to deal somewhat fully with both the structure and the syntax of the language, not separating the two, as is commonly done, but treating of them together; the *use* of a word should be learnt at the same time as its *forms*, in fact only when its place in a sentence is understood can the word be properly said to be known. Believing strongly that "teaching by illustrations" is the most effective method, considerable labour has been bestowed in collecting examples from purely native works, whereby the various rules might be illustrated.

A fair proportion of the illustrations are taken from the "Mudrá-Rákshas" by the late Babu Harishchandra, than whom it would be impossible to find a more reliable writer both as regards style and correctness. Among various other books drawn upon for examples three ought to be mentioned, "Budhvati" by Mr. Roshan Lál B. A., "Bhāgyavati" by Pundit Shraddhārámjī, and "Strīsubodhinī" by Munshī Sannú Lál. These three books can hardly be called classical works and are not written in Johnsonian Hindí, but they deal with the common life of the people in plain and idiomatic language. The "Budhvati" is as simple and easy a Hindí book as could be found, "Bhāgyavati" contains many idioms which are peculiar to Punjábí Hindí, but sentences in which these peculiarities occur have not been used as illustrations. "Strīsubodhinī" is an exceedingly useful book, not particularly easy, but written in very free and easy idiomatic Hindí,

and dealing with the home life of the people ; for ladies especially this would be a very helpful book to read in a second or third year's course.*

It has been usual in Hindí Grammars to print the paradigms etc. both in the Nágari and Roman characters. This course has not been followed in this Grammar. The Nágari character is simple, and each letter has its own proper and invariable sound ; to print the words therefore in Roman characters is superfluous and dangerous, for it begets in the student the habit of relying on the Roman and not on the Nágari character ; the latter should be learnt *at once* and *thoroughly*, a little diligent attention makes a mistake in pronunciation impossible.

In closing this preface the writer would express his very deep obligation to Dr. Kellogg. In past years his Grammar has been of great service, and in the preparation of this book Dr. Kellogg's second edition has been consulted continually. The order and nomenclature adopted by Dr. Kellogg has been very largely followed, not only because it seemed the best, but because it is hoped that students of this Grammar will in due time pass on to the study of Dr. Kellogg's fuller work, and to meet with the same order and names for the Tenses etc. will be a decided convenience. The writer however believes that he has not laid himself open to the charge of plagiarism. A comparison of the two books will shew that the present work is no mere epitome of some parts of Dr. Kellogg's Grammar, but that each section has been honestly worked out from independent reading and knowledge. The illustrations moreover have not been picked up at second hand, but in all cases taken from their original sources.

* Before reading this with a Pundit a lady would do well to get someone to run through the book and cross through objectionable phrases and passages. There is nothing "unwholesome" in the book, but some matters are not touched on quite so delicately as would be considered necessary by an English writer,

The hope is entertained that this little book may prove useful to a wide circle of students, and it will be a source of no small thankfulness to the writer to know that he has to any extent helped any one who desires to become familiar with the language of the Hindus of North India, to enter into their thoughts and difficulties, and to further their prosperity. Primarily however the work of compiling the Grammar was undertaken with a view to those who come out as Missionaries to this country, and who have the very highest interests of the people at heart; and it was the hope that the book might thus in some humble way contribute to the coming of Christ's Kingdom, and the blessing of this people, that justified to the writer the expenditure of some considerable time and labour upon a form of work which might seem to lie outside a Missionary's rightful sphere.

MIRZAPUR, N. W. P.

Octr. 21st 1895.

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EDWIN GREAVES.

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CHAPTER I.

THE HINDI LANGUAGE AND ITS SOURCES.

1. At the present time when not a little confusion exists on the point, it seems very necessary to attempt some definition of the language to which this Grammar is intended to be an introduction. There are some who would confine the term "Hindí" to that style of writing and speech adopted by a few writers, which is very artificial and literary, and from which they endeavour (though in vain) to exclude all words not of Sanskrit origin. Others go to the opposite extreme and would make it embrace even Urdu works if only printed in the Nágari character.

As a matter of fact, till within recent years, no attempt had been made to fix a standard, and even now there is no unanimity as to what that standard really is. The classical books in Hindí certainly leave the question undecided, for they conform to no common standard, but are full of dialectical peculiarities.

Hindí, or better still Bhášhá, may be used as a comprehensive term, to include those various dialects which, more or less mingled, appear in the books which are commonly accepted as Hindí, and are still used among the Hindus living in the territories included in, and bordering on, the North-West Provinces. These Bhášhás have a real, though hardly definable, basis of unity, but at the same time present many variations in the forms of words, and especially in the conjugation of the verbs.

In this Grammar *that* Hindí is treated of, which it is better to speak of as "High Hindí," not intending however by that term to signify Sanskrit Hindí. This High Hindí seems to be the product of quite recent times, and has apparently arisen from a laudable and useful attempt to create a standard. Through the extension of education there is an increasing number of Hindus who can read, understand, write, and even speak, this High Hindí, but it should be ever clearly borne in mind that this is not the language of the people.

The student must therefore be prepared to find but a limited literature which conforms to the grammatical rules here set forth, and but a comparatively small circle of those who regulate their conversational style thereby, but it seems a sound and wise policy to obtain a firm grip of this somewhat artificial and stiff language, and then from it to accommodate one's style to the dialectical peculiarities of the district in which one lives and works. As a literary vehicle it is increasingly useful, and for work among the educated Hindus all but essential, but in dealing with the great masses of the village population it will have to be considerably modified, and the ear accustomed to many forms and idioms which can find no place in this Grammar.

Among the many excellencies of Dr. Kellogg's Grammar none is more conspicuous than the attention bestowed upon dialectical declensions, conjugations, and forms.

2. Hindí is Sanskrit in its origin but has undergone very many and very great modifications since the first Aryan Settlers brought a new language with them into North India. The language of the conquerors prevailed, but was subjected to modifications and additions when brought into contact with the languages of the conquered races.

Prákrit is the name given to those transition forms which Sanskrit assumed in its passage to Hindí and its kindred languages.

Prakrit may be taken as equivalent to "Provincial" or "Colloquial" and appears to have been used to designate the common spoken language as contrasted with the literary and highly polished Sanskrit.

The vocabulary of Hindí is chiefly Sanskrit. These Sanskrit-derived words are of two kinds, Tatsama and Tadbhava, (तत्सम *like that*, तद्भव *produced from that*), the first being conveyed into Hindí in, almost, or altogether, their original form, the second having their root in Sanskrit but having been subjected to very considerable modification in their transit from one language into the other. In addition to these, Hindí is considered to have assimilated many words from the races among whom it was gradually evolved. Persian and Arabic words also, through the Urdú, have obtained a firm footing in Hindí, so much so that not only do they appear in the works of the best Hindí writers, but are heard from the mouths of the most uncultured villagers. At the present time English is also being drawn on, and not a few words have already been naturalized, not only being commonly used in conversation, but appearing in books written by Hindus.

In this matter Purism is Pedantry. If an Englishman *can* learn the language let him be therewith content, and not strive to eliminate every foreign word, when foreign goods and customs have been so freely imported. The Railway has been introduced into the country, what objection can there be to having the word रेल गाड़ी in the language? and the passenger must necessarily go to the इक्सेसन and take his टिकट.

CHAPTER II.

THE LETTERS.

3. THE HINDÍ ALPHABET is the same as the Sanskrit, with the exception that three letters (ॠ ॡ ॢ) belonging to the latter are not used in the former, though by some Grammarians included in the Hindí alphabet.

The character also is that used in the Sanskrit, and is commonly called the Nágari, or more correctly the Devanágari.

The alphabet consists of 11 vowels and 33 consonants. There are also 3, or practically 2, semi-letters, the one standing for a nasalisation, the other for an aspiration.

4. VOWELS.

Initial Form.	Medial or Final.	Initial Form.	Medial or Final.
अ	a	आ	á
इ	i	ई	í
उ	u	ऊ	ú
ए	ri	ऐ	ai
ओ	o	औ	ou
Vowel Nasalization.		Anunásik	ṁ ṇ
" "		Anusvár	̣ ṇ
" Aspiration.		Visarg	: ḥ

CONSONANTS.

Gutturals	क k	ख kh	ग g	घ gh	ङ ṅ
Palatals	च ch	छ chh	ज j	*झ jh	ञ ñ
Cerebrals	ट ṭ	ठ ṭh	ड ḍ	ढ ḍh	ण ṇ

* Also printed झ and ञ.

Dentals	त t	थ th	द d	ध dh	न n
Labials	प p	फ ph	ब b	भ bh	म m
Semi-Vowels	य y	र r	ल l	व w or v	
Sibilants	श sh	ष sh	स s		
Aspirate	ह h				

By the use of a dot written under a letter a few other sounds are indicated.

ड ṛ	ढ ṛh			
क q	ख kh	ग gh	ज z	फ f

These last 5 belong peculiarly to Urdú words and represent sounds not properly belonging to Hindí. The last two well represent the English z and f also.

PRONUNCIATION AND WRITING OF VOWELS.

5. Pronunciation. It will be fully understood that the only way to acquire a correct pronunciation of the letters is by attentively listening to their enunciation by a native. The following hints are only intended to be a subsidiary help.

अ represents a sound equivalent to the first *a* in the English *awake*, or the first *u* in *unsafe*, or, as a medial, like *u* in *rug*.

This letter in common with all the others *always* retains its one proper sound, and can never be pronounced in such diverse ways as the English *a* in such words as *fad*, *fate*, *father*, *fall*.

आ is like the English, *a* in *father*, *large*.

इ " " " *i* " *fit*, *six*.

ई " " " *ee* " *seem*, *feet*.

उ " " " *oo* " *foot* or *u* in *put*.

ऊ " " " *oo* " *fool*, *moon*.

ऋ " " " *ri* " *string*, *bring*.

ए (diphthong अ + इ) is somewhat thinner and more prolonged than *ay* in English *say*, though the sound is nearly produced when *say* followed by a word beginning with *i* is uttered quickly e. g. *say if*. The lengthened Yorkshire *ea* in such a word as *great* is about the nearest approach to the sound heard in English that I know of, or another illustration is afforded by that pronunciation of the first syllable of *futher* which an English writer indicates by spelling it *feither*.

ऐ (आ + इ) is somewhat more prolonged, and has rather more of the *a* sound in it than *i* in *file*, *sign* or *ai* in *aisle*.

ओ (अ + उ) like the English, *o* in *so*, *pole*.

औ (आ + उ) somewhat like the English *ou* in *sound*, *our*, but with more of the *a* sound in it.

When final after a consonant इ and उ are sometimes pronounced very lightly, in such words e. g. as गति, मणि, बलि, लघु, रिपु, but the long vowels are never thus slurred, and care must be taken to give them their full sound, even when final.

6. Use of the Initial and Medial or Final Forms. By *initial* vowel is meant not only a vowel which begins a word, but also one which begins a syllable, when the previous syllable, as is almost invariably the case, closes with a vowel. The medial form might more appropriately be called the final form, as closing a syllable or word.

7. The Hindi Syllable. It may be well here to explain briefly the divisions of Hindí words, which take the place of the English syllable. The Hindí Syllable consists (with rare exceptions) of an initial consonant (simple or compound) and its vowel. A vowel preceding a consonant, and not belonging to a preceding consonant is a syllable by itself. In English we divide *establish* thus—*es-tab-lish*, in Hindí such a word would be divided into four syllables thus *e-sta-bli-sha*, each simple or compound consonant

closing with a vowel. Even a word like *us* would be two syllables in Hindí, thus, *a-sa*. An understanding of this system of the division of words is very important, and it is absolutely essential for the scanning of poetry.

8. With this rule in our minds we see that the initial form of a vowel is used when standing as a syllable at the beginning of a word, or following a syllable which closes with a vowel. The final or medial form is used when it unites with the preceding consonant to form a syllable. In other words, if a vowel begins a word, or follow a vowel, the initial form is used, if it follow a consonant, the medial or final form. Thus in *लेआओ* the *ए* uses the medial form because united with *ल*, but *आ* and *ओ* retain their initial forms because preceded by vowels, in fact they form two syllables by themselves. In the same way *जिआओ*, but *जिलाओ*.

9. There is no medial form for *अ*, but though unwritten, it is understood after every consonant which.

- 1.—bears no other vowel.
- 2.—is not marked with the sign *virám* (pause).
- 3.—is not the earlier member of a compound consonant.

Thus in *छरण* the *अ* is understood after each consonant, *cha-ra-na*. In *गई* the initial form *ई* indicates that it does not belong to the *ग* and therefore *अ* must be understood with the *ग*, the word is *ग + अ + ई ga-í*, if *gi* it would be written *गी*. In *गत्* the *अ* is only understood after *ग* the mark *Virám* signifying that *त* is a closed consonant.

Apparent exceptions to this rule are found when inflectional and conjugational terminations are added to the roots of pronouns, verbs, etc., but in the majority of cases the consonant of a termination is not closely sounded with the last consonant of the base, but a very slight vowel sound intervenes, *जिनका* and *करता* are not sounded exactly like *जिन्का* and *कर्ता*.

Very occasionally an initial अ in a word, following a word closing with a vowel, is not printed, but its place supplied by the sign avagrah ˆ, thus आज्ञानुसार (according to order).

10. It must be noted that the medial form ॠ is *written* before the consonant, which it follows in sound, अ + इ must be written बि not बि ; बिन is bina but बनि would be bani.

Of the remaining vowels

आ, ई, औ, औ initial and medial
and अ, इ, उ, ऊ, ए, ऐ initial
are written on the line.

ॠ ॡ are written below the letter to which they belong, the last being joined to it कु *ku* कृ *kū* क *kri*. With र, ॠ and ॡ are joined in the following way रु *ru*, रृ *rū*.

ँ and ॡ are written above their consonant, thus ले *le* है *hai*.

अ medial is unwritten but understood as explained in sec. 9.

11. There are a few vowel sounds much used by villagers, but for which no written forms exist. Many of these are simply prolongations or modifications of the ordinary vowels or diphthongs, but one sound much in use is worthy of notice, it is a shortened ए and occurs in such colloquial forms as दीहेस, गइल, कहिन (3rd perf. of देना, जाना, कहना); the ए is so much shortened that the words almost sound like दीहिस, गइल, कहिन.

CLASSIFICATION OF LETTERS.

12. Before treating of the pronunciation of the consonants it will be useful to give a table shewing the classification of the letters according to the organs by which they are produced. A reference to this will often throw light on the affinities which exist between certain letters and will be helpful in ascertaining what organs are to be employed in the enunciation of the various letters.

HARD.				SOFT.					
HARD MUTES.		Sibilants.		SOFT MUTES.		Nasals.	Liquids or Semi-Vowels.	Aspirate.	VOWELS.
	Aspirated.				Aspirated.				
Gutturals.	क	ख	ग	ग	घ	ङ	य	ह	अ
Palatals.	च	छ	ज	झ	ञ	ञ	र		इ *
Cerebrals.	ट	ठ	ड	ढ	ण	ण	ल		उ *
Dentals.	त	थ	द	ध	न	न	व		ओ
Labials.	प	फ	ब	भ	म	म			ऊ
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* * More precisely called Gutturo-palatals.
+ + " " Gutturo-labials.

PRONUNCIATION AND WRITING OF CONSONANTS.

13. Pronunciation. It will be noticed that the consonants, (and in fact all the letters), group themselves naturally into five series arranged according as the Throat, Palate, Roof of the mouth, Teeth, or Lips are most used in their production.

14. Each series has its own proper Nasal. At first sight this may appear a rather abundant supply but it is not so much in excess of English, though we are more economical in our letters, making one represent several sounds. Though not identical with the Hindî Nasals, we possess four sounds in English corresponding in some degree to them. There is 1. *n* as in *sin*, *sent*, 2. *n* as in *sing*, 3. *n* as in *lounge* or *lunge*, and 4. *n* changed into *m* before a labial as in *import*, *impose*.

Of the five Hindî Nasals, the sounds for the first three, *when uttered alone*, are somewhat difficult and must be learned from a native pundit. (ङ) when joined to a following क or ग is pronounced much the same as the English *n* in *hunger* though more strongly nasal. अंगूर (grape) अंकुश (elephant goad) are good words to practice on. (ञ) before च, ज, श, or य is in the same way more nasal, but in other respects similar to the English *n* in *unchurch*, *ungenerous*, *unshapely*, *unyielding*. ऊँचा (high) अंजन (collyrium) अंश (portion) संयुक्त (joined) are examples in Hindî. ण has no equivalent in English, चरण (foot) अण्डा (egg) are good illustrations in Hindî. न is not quite so sharp as *n* in the English word *sin*, then *n* in *Monday* is more like it, but न is more Nasal. म is about the same as English *m* in *sum*, *umpire*. In Hindî the म is much more strongly nasalized in some words than others, compare सम्पत्ति (wealth) and सोम्यना (to entrust).

All these five letters when united with a following consonant are frequently not printed, but indicated by an anuswâr printed

above the preceding vowel. This is *generally* done with क, ख and न, *less commonly* so with ग and म.

15. *Anunásik*™ and *Anuswár*°. While treating of the Nasals it may be well to dispose of these two signs. They are not nasal letters but the nasalization of the vowels over which they are printed. The former is said to be a lighter, the latter a stronger nasalization, but it is impossible to consistently preserve the distinction. The *Anunásik* is seldom used, and in books where it is printed I have noted the same word printed in one place with ™ and in another with °. *Anuswár* may be taken as the one accepted sign for the nasalization of a vowel. In usage it is stronger in some words than in others, compare a native's pronunciation of जहँ (= जहाँ there) में (I) and क्यों (why?). Great attention and care are necessary to acquire the proper pronunciation of this nasalization.

It has already been remarked that ° is not only used for *anuswár*, but may indicate any of the 5 Nasal Consonants. As a rule when followed by a consonant it is the nasal of the class to which that consonant belongs, at the end of a word it is *anuswár*.

16. क and ग. The near equivalents to these letters in English are *c* and *g* (hard) in such words as *cut* and *gun*. But in pronouncing क and ग the tongue is kept further back in the mouth.

ख and घ. For ख pronounce *buck-hound* without any break between the words, then drop the *bu*, and strongly enounce *khound* as one syllable; deal with *big hound* in the same way, and a considerable advance will have been made towards the acquisition of the ख and घ. A similar course may be adopted for acquiring *some* of the other aspirated letters.

च and ज are about equal to the English *ch* and *j* in *cheap* and *joy*; the tongue however is not placed *quite* so far forward.

छ and झ are the same letters aspirated.

The ट and त series present considerable difficulty to a foreigner, and probably few Europeans ever acquire a correct and easy pronunciation of these letters.

The English *t* and *d* are about midway between the Hindi ट, ड, and त, द. For producing ट and ड the tip of the tongue, thickened by being drawn back, must be placed against the roof of the mouth, (further back than for the English *t* and *d*,) and then drawn somewhat sharply downwards and forwards as the letters are enunciated. For त and द the tongue must press against the upper gums and front teeth, the lower teeth slightly touching the under part of the tongue.

Apparently our *t* is nearer in sound to ट than to त, for it will be noticed that a Hindu, who has not learned English, will pronounce an English word containing *t* as though spelt with ट, saying टिकट (*ticket*) not तिकत.

ठ, ढ, घ and ध are the aspirated forms of ट, ड, त and द; ङ and ण are the sounds *r* and *rh* enunciated after the same manner as that by which ड and ढ are produced. The sound is very distinct from the English *r*, which is produced by the tongue being placed against the front part of the palate.

These 10 sounds (or 12 including ञ and न) are the most difficult in the language, and it is worth much trouble to try and master them without delay. The ear and tongue require much exercise and discipline to distinguish and produce them. Confusion is disastrous; an *egg* may become a *blind man* (अण्डा and अन्धा), and other absurdities of the same kind.

प and ब are the English *p* and *b* in pain, bane, in Hindi however the lips are not separated quite so suddenly and thus the sound is somewhat duller and heavier.

फ and भ are the aspirated forms of these. फ is more like the *ph* in upheaval, not at all equal to the *ph*, (which is really *f*.)

in phlegm. The influence of Urdú has resulted in even some natives (uneducated) pronouncing फ like *f*, but it is quite incorrect.

य is the English *y*. This letter is commonly both written and pronounced as ज, though incorrectly.

र is somewhat lighter and crisper than the English *r*, and has more of a ring in it.

ल also is somewhat less dull than the English *l*, the tip of the tongue being thrown a trifle more forward.

व is almost, but not quite, equal to the English *w*; for the enunciation of व the lips are not so much *pursed up* as in the production of *w*, but more nearly approach the position which they assume for uttering *v*. Both in writing and speaking व commonly takes the place of व, e. g. वस्तु is almost invariably used though वस्तु is the correct form.

श is the English *sh* as in shoot.

ष is commonly pronounced so as hardly to be distinguishable from श, but a reference to the table in Sec. 12 will shew that ष is a Cerebral, and should be produced similarly to द and ड; it is heavier and duller than श. Both in writing and speaking ष is frequently changed to ख,

स is with difficulty distinguishable from the English *s*; in its production however, as in that of the other Hindí dentals, the tongue is thrown more forward,

ह is the English *h*.

Here may be noticed Visarg :. This is a lighter aspirate than ह, and is enunciated after the vowel instead of before it. It is not much used in Hindí, but occurs in words directly imported from the Sanskrit, such as निःशेष (without residue), निःसन्देह (without doubt), प्रायः (generally). In the case of दुःख and its compounds the Visarg is commonly dropped and the word written and pronounced दुख.

17. It has been already observed that every consonant when provided with no other vowel, has **अ** understood after it. The only exceptions to this rule are 1. When the consonant is any but the last member of a compound consonant. 2. When the mark Virám, is printed under it.

Virám (विराम cessation) signifies that the consonant is to be a closed one, i. e. followed by no vowel breathing. It is not much used in Hindí for a final consonant, but is found convenient to place under the earlier member of a compound consonant when the conjunct character is not easily written or printed. Thus सूक्ष्म (sukshma,) may be printed सूक्ष्म; without the Virám under क्ष this would become sú-ksha-ma instead of sú-kshma.

It ought to be observed that, in prose, the final consonant of a word accompanied by no written vowel, though not having Virám written under it, is commonly treated as a closed letter. Attention however will discover the fact that a slight vowel breathing invariably accompanies the utterance of this final consonant.

CONJUNCTS.

18. In Hindí there are a large number of compound consonants, i. e. consonants sounded together with no intermediate vowel. In printing or writing these it is essential that they should be so conjoined that an inherent **अ** should not be understood to exist between them, as would be the case if printed after one another in the ordinary way. Thus have arisen the Conjuncts in which two or more consonants have coalesced into one compound letter.

| In the vast majority of Conjuncts the reader will experience no difficulty in discerning the individual letters. The general rule is to reject the right hand perpendicular line of all but the last consonant, lengthen the upper line if necessary, and write the remaining portions of the letters side by side or one over the other. In the case of some Conjuncts either method may be adopted, e. g., **क्ष** is written both **क्ष** and **क्ष**.

19. This rule however is a *general* one only.

a. In the case of क, when the earlier member of a Conjoint, the perpendicular stroke is not always rejected, as in क्य, क्ख written क्य, क्ख.

b. The letter र as either first or last member of a Conjoint loses its original form. As the first member it assumes this form^c, and is written not only above the second consonant but above the upper horizontal line thus, र्म. When this conjoint is followed by ई, ऐ, औ, or ए, the ^c is written to the right of the upper portion of these vowels; thus, अर्शी, अर्शे, अर्शो, अर्शौ, अर्शौ, arshí, arshe, arshai, arsho, arshau. As the last member of a Conjoint it assumes the form of a short diagonal stroke joined to the left hand side of the lower part of either the right hand perpendicular or the body of the letter, thus, य, व, द्र, ढ, ग्र, व्र, || dr, hr.

c. In 4 Conjuncts a new form has been evolved in which the individual consonants do not plainly appear क्ष or क्ष, the conjoint of क्श ksh; ज or झ of ज्ञ jñ; श of श्र shr; and त्र of त्र tr.

d. In द्ध i. e. दध ddh, the position of the two consonants appears to be reversed.

20. A list of the principal conjuncts is appended, arranged in alphabetical order.

Initial क. क्क kk, क्ख kkh, क्त or क्त kt, क्म km, क्य ky, क्र kr,
 क्ल kl, क्व kw, क्ष or क्ष ksh, क्ष्म or क्ष्म ksh̐m, क्ष्य kshy.
 ख. ख्य khy, ख्व khw.
 ग. गग gg, गघ gdh, गन gn, ग्य gy, ग्र gr, ग्ल gl, ग्व gw,
 घ. घघ ghn, घ्र ghr.
 ङ. ङ्क nk, ङ्ख nkh, ङ्ग ng, ङ्घ ngh. (very generally printed with anuswár on previous vowel, thus, (अ added for illustration) अङ्क, अङ्ख, अङ्ग, अङ्घ.)

- Initial च. च or च्च chch, च्छ chchh, च्य chy.
- „ ज. ज्ज jj, ज्ज् jjh, ज or झ (ज+ञ) (this conjunct is pronounced like ग्य gy and is not infrequently so written and printed.) ज्म jm, ज्य jy, ज्ज jr, ज्व jw.
- „ ञ. ञ्च nch, ञ्छ nchh, ञ्ज nj, ञ्ज् njhh. (almost invariably printed (ञ added for illustration) चंच, चंछ, चंज, चंभ)
- „ ट. ट्ट tt, ट्ट् tth, ट्य ty
- „ ड. ड्ड dg, ड्ड् dd.
- „ थ. थट nt, थठ nth, थड nd, थय ny.
- „ त. त्क tk, त्त् tt, त्थ tth, त्त्न tn, त्त्प tp, त्त्म tm, त्त्थ ty, त्त्र tr, त्त्वं tw, त्त्स ts.
- „ थ. थ्थ thy, थ्थ् thw.
- „ द. द्द or द्दु dd, द्दु ddh, द्दु dbh, द्य dy, द्र dr, द्दु dw.
- „ ध. ध्य dhy, ध्ध dhr, ध्धु dhw.
- „ न. न्त nt, न्य nty, न्त्र ntr, न्थ nth, न्द nd, न्द्र ndr, न्ध ndh, न्ध् ndhy, न्न nn, न्नम् nm, न्न ny, न्न न्व nw, न्न न्श nsh, न्न न्स ns. (all of these *may*, and many generally *are* written with anuswár.)
- „ प. प्प pt, प्प pn, प्प pp, प्प py, प्प्र pr, प्प ps.
- „ ब. ब्ज bj, ब्द bd, ब्ध bdh, ब्ब or ब्बु bb, ब्य by, ब्र br.
- „ भ. भ्य bhy, भ्भ bhr.
- „ म. म्प mp, म्म mn, म्भ mb, म्भ् mbh, म्म mm, म्य my, म्र mr, म्ल ml, म्म mh. (Some of these *may* be, but are not generally written with anuswár.)
- „ र These conjuncts are very numerous, but need not be enumerated; they are all written in the way already explained कं गं, etc.
- „ व. व्य vy, व्च or व्व vv.
- „ ल. ल्क lk, ल्प lp, ल्म lm, ल्य ly, ल्ल or ल्लु ll, ल्ह lh,
- „ श. श्च shch, श्न shn, श्म shm, श्य shy, श्र shr, श्ल shl, श्व shw.

Initial ष. ष sht, ष shth, ष shn, ष shp, ष shph, ष shm,
 ष shy.

„ स. स sk, स st, स sy, स sr, स sth, स sn, स sp,
 स sph, स sm, स sy, स sr, स sw, स ss.

„ ह. ह hm, ह hy, ह hr, ह hl, ह hw.

Some of these Conjuncts are only necessitated by words derived from the Arabic and Persian. Others are being formed and brought into use as occasion demands. Thus वच may be met with to do service in लेक्चर (Lecture).

SANDHÍ OR UNION AND MODIFICATIONS OF LETTERS.

21. When two words are compounded into one, or affixes and suffixes are added to roots, the letters which are thus brought into close contact are liable to euphonic changes. *a.* A letter may disappear altogether, or *b.* be changed, or *c.* the two letters brought together may unite and assume a new form, or occasionally, *d.* an additional letter may be introduced. परमात्मा (*great spirit*) illustrates *a.* from परम and आत्मा; the inherent अ in म disappears, or rather is merged in आ and instead of being written परमआत्मा becomes परमात्मा. An illustration for *b.* is afforded by निष्फल (*fruitless*) from निर (*not, without*) and फल (*fruit*), the र of निर being changed into ष before फ. For *c.* परमेश्वर (*God*) may be cited, from परम and ईश्वर the अ inherent in म and the ई uniting, and becoming ए. An example of *d.* is seen in छप्पन (*fifty-six*) from छ (*six*) and पन (*a contraction for a Sanskrit word for fifty*).

The majority of these changes are effected in the word before it is imported into Hindí; the student of Hindí need not therefore concern himself with all the details of the very elaborate Sanskrit rules by which these euphonic changes are effected, but as the rules are to some extent operative in Hindí, and for the sake of being able to recognize the constituent elements of a compound word, it is wise to know something of the general principles.

22. The vowel changes are comparatively simple.

अ	+ अ or आ = आ	+ इ or ई = ए	+ उ or ऊ = ओ
+	ऋ = अर	+ ए = ऐ	+ ओ = औ
आ	+ अ or आ = आ	+ इ or ई = ऐ	+ उ or ऊ = औ
	+ ऋ = आर		

and so with the other letters on the same principles.

It should be noted (see table in Sec. 12) that **य** is kindred with **इ, ई, ए, ऐ**, so also **व** with **उ, ऊ, ओ, औ**, and **ऋ** with **र**; thus we get such alternate forms in Hindi as **नयन** and **नैन** (*eye*), **अवतार** and **औतार** (*incarnation*), **ऋतु** and **रितु** (*season*).

23. The consonants are also liable to change in a similar manner, but the rules are too elaborate to be given in detail. The general principles may be summed up as follows.

a. It is almost invariably the last consonant of the first element of the compound word, and not the first consonant of the second, that is modified or changed.

b. A hard consonant is changed to its corresponding soft before another soft consonant.

c. A soft consonant in the same way, is changed to its corresponding hard before a hard consonant.

d. Sometimes a hard consonant is changed to its corresponding nasal before a nasal.

These general principles however have many exceptions and modifying conditions. Sufficient has been said to prepare the student to find the same word, **जगत** (*the world*) in both **जगदीश** (*God of the world*) and **जगन्नाथ** (*Lord of the world*) and the word **दिश** (*direction*) in **दिग्गज** and **दिकपाल** (*the elephants which support, and the deities which guard, the quarters of the world*).

OTHER CHANGES OF LETTERS.

24. In addition to these changes which are effected according to strict rules, there are many instances of changes of letters

for which there is no grammatical warrant. In not a few cases these corruptions are sanctioned by usage, but in many more they are confined to the spoken language, and condemned and discountenanced by the better educated.

There are five changes which are very general, not only in the spoken language but even in print. These are the substitution of ज for य, न for ण, ख for व, स for श, and ख for घ, e. g. जोगी (*an ascetic*), लोन (*salt*), विश्वास (*faith*), स्मशान (*cremation ground*) and मनुख (*man*) for योगी, लोण, विश्वास, श्मशान, and मनुष.

The substitution of क or ख for च is also very common, e. g. कन (*moment*) for चण.

The component letters of a conjunct are often separated, e. g. परतीत for प्रतीत (*assurance*), भगत for भक्त, (*devotee*); sometimes one letter drops out altogether as ज्योति for ज्योति (*light*), नेह for स्नेह (*love*).

Occasionally letters are reversed, but this is heard only among the illiterate. आम्दी for आदमी (*man*), सलमबाई for समल-बाई (*a pain in the head*); possibly बेराम (*ill*) has arisen in the same way from बीमार (or it may be for बेआराम).

The corruptions current among the villagers are well nigh innumerable; the tendency is to avoid compound consonants, and to be very liberal with vowel sounds, especially at the ends of words. A villager dearly loves to finish up with a good long drawl such as भइया for भाई (*brother*), मइया for माई (*mother*); the children round about my home generally call after me पइ-रिआ for पद्री.

PUNCTUATION, ACCENT, ABBREVIATIONS, AND SIGNS.

25. These are mainly conspicuous by their absence. Hitherto the only approach to punctuation signs have been ; and ; the latter placed at the end of a verse or couplet, and the

former at the half verse or half couplet. Sometimes, in prose also, the ¶ is used at the end of sentences, and at the end of lines on a title page, and the double ¶ at the end of a paragraph or chapter, or title page.

At the present time the English system of punctuation, and other signs, such as the note of exclamation, interrogation, and brackets, are occasionally used, but the result is not always peculiarly satisfactory. The brackets especially are very liable to misuse.

26. As accent is non-existent in the language, no sign is necessary. Great care should be taken not to allow any accent to fall on any particular syllable in a word. Each syllable has the weight which its consonant, or conjunct, and long or short vowel, entitle it to; its position in a word gives it no privileges such as an antepenultimate enjoys in English. This rule has exceptions however, in the word **बद्धा** for instance, the Imperative is easily distinguishable, when spoken, from the 3rd Sing. Perf. though both are identical when printed; in the former there is a marked accent on the **द्वा**. In poetry also metre involved the accent falling on certain syllables in the line; and in prose stress may fall on certain important words, but there is no method of indicating this such as the use of Italics or underlining adopted in English.

In books on poetry the two signs **˘** and **ˉ** are used to designate the long and short syllables respectively, but these are symbols for the syllables, never written over them.

27. There is one Abbreviation sign in use, viz. **o**. This is used similarly to the *period* in English under the same circumstances. The first one or two letters of the word are printed, followed by **o**. Thus in **सन १८८३ ई०** (1883 A. D.) **ई०** stands for **ईश्वरी Christian (era)**. In a drama again this abbreviation sign is

used to avoid the printing of the whole name of any character who appears again and again. I have noted also उ० for उदाहरण (examples) in a book where examples were constantly being given. It is used moreover for the name of a metre at the heading of a verse दो० for दोहा (couplet); and for the title of a book, or division of a book, printed at the top of each page.

28. A figure printed after a word signifies that the word is to be repeated that number of times. Thus कोई २ भाई is printed for कोई कोई भाई (any brother whatsoever). श्री ५ after a name signifies that the person is not only, the Honorable (श्री) but that this title is to be repeated five times. It is possible for a man to rise to the dignity of being Shri'd 108 times.

OTHER ALPHABETS.

29. In addition to the Nágari Alphabet, which is the printed character for Hindí, at least three written alphabets exist, the Kaithí, the Baniautí and the Mahájauí. The Baniautí is used by Shopkeepers and differs little from the Kaithí, the Mahájauí is more widely divergent, and is used exclusively by the Banking community. The Kaithí is the common written form of the language, and only differs from the Nágari to something like the same extent as written English does from the printed Roman character. There are divergencies in the formation of letters by different English penmen, and so the Kaithí character is not so fixed as the Nágari, but the following may be taken as a fair specimen.

It would be a very distinct gain to, the English student to take the slight trouble involved in acquiring the Kaithí character and to use it freely. On account of the labour involved in writing the Nágari character, a student shirks the amount of writing in Hindí that would be so helpful, the adoption of the Kaithí character reduces the labour very considerably.

30.

THE KAITHÍ ALPHABET.

अ	अ	च	च	प	प
आ	आ	छ	छ	फ	फ शु
इ	इ	ज	ज	ब	ब
ई	ई	झ	झ	भ	भ
उ	उ	ञ		म	म
ऊ	ऊ	ट	ट	य	य
ऋ	ऋ	ठ	ठ	र	र
ॠ	ॠ	ड	ड	ल	ल ०
ए	ए	ढ	ढ	व	व
ऐ	ऐ	ण	ण	श	श
ओ	ओ	त	त (ण=त)	ष	ष
औ	औ	थ	थ	स	स
क	क (११=क)	द	द	ह	ह
ख	ख	ध	ध		
ग	ग	न	न		
घ	घ				
ङ					

It will be noticed that the upper horizontal line is altogether omitted.

Books printed in the Kaithí character may be obtained at the Tract Depot, Allahabad, the Baptist Mission Press, Calcutta, and also at the Kharg Bilás Press, Bankipore.

CHAPTER III.

HINDI EQUIVALENTS FOR THE ARTICLE.

31. In the great majority of cases in Hindí the equivalent for the Article is its omission. This is illustrated by the following sentences.

Omission of Indefinite Article. वहाँ ब्राह्मण का भेष धर, *There having assumed the disguise of a Brahman.* परन्तु गुप्त रीत से बिरादरी वालों को बहकाते रहे, *But in a secret way they were beguiling the members of the brotherhood.* और कुल के कलंक का कारण होती है, *And (she) becomes a cause of disgrace to her family.* बुद्धिमती स्त्री कभी किसी की ठगई में नहीं आती, *A wise woman never falls (lit. comes) into any one's trickery.*

Omission of Definite Article. राजा ने हंसने का कारण पूछा, *The king enquired (what was) the cause of (his) laughing.* नगर के बाहर, *Outside the city.* इस पुस्तक के बनाने का मूल कारण यह है, *The chief (lit. root) cause for writing this book is this.* देश का राज्य दिया, *He gave him the kingship of the country.*

52. Indefinite Article supplied by एक. For the Indefinite Article however एक (*one*) is very often used. Thus:—इस पहाड़ पर एक गढ़ बनाय, *Having made a fort on this mountain.* एक उदाहरण दिखलाने की इच्छा की, *He desired to give (shew) an example.* नगर में आकर एक पाठशाला स्थापित की, *Having come into the city he established a school.*

Occasionally by कोई. In some instances the English Indefinite Article might be translated by कोई. *A man came and sat down* might be in Hindí कोई आके बैठा; in retranslation this would probably become, *some one came and sat down.* The shade of meaning in the English Article in a sentence must decide whether it should be omitted in translation, or how translated.

Definite Article occasionally supplied by वह or यह. Very occasionally the Definite Article may be translated by वह or यह but only in those cases where it is in a very marked way, equivalent to a Demonstrative Pronoun. Thus:—*the book is mine*, would be वह or यह पुस्तक मेरा है. The English might equally well have been *that*, or, *this book is mine*. Where in English we have the Definite Article followed by a corresponding Relative Pronoun it may be translated by वह. Thus we find in Hindí वह राजा जिस के पुत्र शास्त्र में ज्ञान नहीं रखते थे, *The king whose sons did not possess the knowledge of the sacred books*. In many cases however the Relative Pronoun in Hindí would supply the place of both Article and Pronoun in English. *The king who says that*.....might be idiomatically translated by जो राजा कहता कि.....

CHAPTER IV.

CASE SYSTEM OF NOUNS, ADJECTIVES, AND PRONOUNS.

33. As the declension of Nouns, Adjectives, and Pronouns is effected on the same general principle, it may be well to give a few words on the broad features of the system before dealing with the details under the several sections.

It is hardly necessary to remind the student that, in the case of the Personal Pronouns, some elements of declension exist in the English language, *I, mine, me; he, his, him* are the Nominative, Possessive and Accusative Cases respectively. The Noun also has a Possessive Case indicated by the apostrophe and *s*.

34. In Hindí the system is far more widely applied, but is very imperfect and very inconsistent.

The eight Cases. There are eight Cases, 1 Nominative, 2 Accusative (Objective), 3 Dative, 4 Agentive (sometimes called Instrumental), 5 Ablative, 6 Genitive (Possessive), 7 Locative, and 8 Vocative.

The form of the Dative is identical with one form of the Accusative. The other form of the Accusative is identical with the Nominative.

The Agentive is only used with some tenses of Transitive Verbs.

The Ablative is also used as an Instrumental Case, and occasionally as Dative.

The Genitive has far wider uses than the name indicates.

The Locative may refer not only to *place*, but to *time*, and also to *Logical connexion*.

35. Forms. Separate forms of the word do not exist for all these cases: most of the cases are indicated by the addition of Postpositions.

For many words only one modification of form is found, the simple form being retained for the Nominative and the modified form, called the constructive form, being used for the remaining Cases. A very large number of words do not possess any modified form; the 1st and 2nd personal pronouns, on the other hand, have two modified forms.

36. Postpositions. Of these Postpositions used for indicating the Cases some are equivalent to English Prepositions, and possess a translatable meaning, others are inseparable Postpositions and cannot be translated by any single English word. Of the former, *में in*, *पर upon*, *से by*, *from*, are examples; of the latter *को* the sign of the Accusative, *ने* of the Agentive.

The above remarks are necessarily very general, and subject to many modifications. It should be noted also that they are only intended to apply to words as affected by Case, other changes are effected by Number and Gender.

CHAPTER V.

THE NOUN.

37. The three points calling for special treatment in connexion with Nouns are Gender, Number, and Case.

GENDER.

The Gender of Nouns is a subject of considerable importance and difficulty. Of importance, because it generally affects the form of the related verb and other words ; of difficulty, because there are only two genders, masculine and feminine, and it is not easy to decide to which gender sexless objects should be assigned.

No rules, suitable for a beginner, can possibly be framed, by which it can with certainty be determined under which gender every word which would be neuter in English should be placed. Only general rules can be given, which are both limited in their scope, and by no means conclusive in the domain which they may seem to cover.

Even the simple statement that all males are masculine and all females feminine is not absolutely correct, for the word प्रजा (*subject of a Kingdom*) is feminine; this probably arises from the fact that प्रजा is generally used as a Collective Noun, (*subjects*) and a Collective Noun may be masculine or feminine, e. g., सभा *an assembly*, भीड़ *a crowd*, सेना *an army*, are feminine; समाज *a society, or assembly*, समूह *a multitude*, are masculine.

* The following rules may be helpful.

* It is not intended that the examples should be committed to memory, but the writer believes that free illustration is a distinct help to a student.

38.

Masculine.

1. Ending in ई Many of these are somewhat adjectival in their formation and meaning; and generally indicate a *doer* or *possessor*.

α. A large class of words in which ई is added to a word and signifies the possessor of that quality, e. g.

द्रोही an enemy	from द्रोह enmity or injury.
लोभी an avaricious man	„ लाभ cupidity.
मन्त्री a prime minister	„ मन्त्र advice.
गुणी a worthy person	„ गुण a quality, generally a good quality or virtue.
अपराधी a transgressor	„ अपराध fault, transgression.
प्रेमी one possessing love	„ प्रेम love.

It should be specially noted that in Urdú words this rule is exactly reversed; the word *with* the ई is generally the abstract noun or quality, (fem.) *without* the ई the possessor of that quality (masc.) e. g.

गरीबी غریبی *poverty*, गरीब a poor man.

दौलतमन्दी دولتمندی *affluence*, दौलतमन्द a wealthy man.

आजिज़ी عاجزی *helplessness*, आजिज़ a helpless one.

Such words when incorporated into Hindí still retain their original gender.

- b. A considerable class of words signifying the members of the various castes; the man may, or may not, follow the occupation assigned to that caste.

धोबी a member of the washerman caste.

हलवाई „ sweet-maker „

तिवारी „ a certain sub-caste of Barhmans.

तेली „ the oil-maker caste.

पुजारी a Brahman who ministers in a temple.

- c. Indicating nationality.

बंगाली a native of Bengal.

पंजाबी a native of the Punjab.

गुजराती „ Gujarat.

Or merely tribal or residential.

यदुवंशी a member of the Yadu tribe.

बासी a resident.

मथुराबासी a resident of Mathurá.

d. A class of Compound Nouns, the second being formed from a verb.

आज्ञाकारी one who obeys orders, from आज्ञा a command, and करना to do.

अधिकारी a ruler

from अधि upon, over.

सर्वकारी the all-doer, the Creator „ सर्व all, the whole.

वेषधारी a disguised person „ वेष a garb or “get up,” and धारना to place or possess.

देहधारी a fleshly being. „ देह a body.

सत्यवादी a truthful man „ सत्य truth, and वादना to speak.

बकबादी a jabberer „ बकना to prattle.

सहगामी a companion „ सह with, and गमना to go.

परस्त्रीगामी an adulterer „ परस्त्री the wife of an other.

सुखदाई a giver of joy „ सुख joy, and देना to give.

मनहारी a captivator „ मन heart, हरना to carry off.

2. Ending in आ. The great majority of Nouns ending in आ are fem., but not a few masculines are found with this termination.

a. Nouns of Agency derived from the verb by adding वाला or हारा (sometimes हार) to the Infinitive.

मारनेवाला a striker, देखनेवाला a spectator, देनेवाला a giver,

बीतनेहारा *that which is passing away*, होनेहारा *that which will occur*.

Usually वाला is more used for the Active meaning, हारा being more restricted to the Neuter.

b. Nouns indicating blood relationship.

पुर्खा *ancestor*, पिता *father*, बेटा *son*, दादा *paternal grandfather*, नाना *maternal grandfather*.

c. A few nouns ending in हया. छवैया *a thatcher*, गवैया *a singer*, बज्रनिया *a musician*, रसोहया *a cook*.

d. Others. Some are masculine in meaning as राजा *king*, देवता *a demi-god*, दाता *a donor*; others neuter, as धूआ *smoke*, लोहा *iron*, भरोसा *trust*.

3. Ending in क. These are mostly formed from the root of a verb with the addition of क, the latter having the force of "doer."

गणक *an astrologer*, from गणना *to count*, calculate.

पालक *a protector or nourisher*, from पालना *to nourish*.

लेखक *a writer*, connected with लिखना *to write*, लेखना *to dig out*, engrave.

उपदेशक *a preacher*, from उपदेश *teaching*.

बधिक *a murderer*, from बधना *to kill*.

4. Natural Objects. Most of the larger and more important objects in the material world are masculine.

a. The Heavenly Bodies. सूरज (सूर्य) *the sun*, चान्द, हनु, शशि, सोम *the moon*, तारा *a star*, also आकाश *the firmament*, and वायु *air*.

b. Land and water. द्वीप *a isle*, देश *a country*, टापू *an island*, पर्वत, पहाड़ *a mountain*, गिरि *a hill*, शिखर *a peak*, समुद्र *the ocean*, ताल *a lake*, तालाब, पोखरा, *a pond*, or tank.

But पृथिवी *the earth*, नदी *a river*, and भील *a shallow stretch of water*, are feminine.

5. Mineral substances and precious stones. धातु a mineral, सोना, कंचन, कनक gold, रूपा silver, पत्थर stone, लोहा iron, ताम्बा copper, पीतल brass, शीश lead, रत्न a precious stone, मणि (sometimes fem.) a precious stone, हीरा a diamond, मोती a pearl, मरकत, पद्मा an emerald, माणिक a ruby.

| But चान्दी silver, मट्टी or मिट्टी, मृत्तिका earth or soil, are feminine.

6. Divisions of time. काल, समय time, युग an age, बरस (वर्ष) a year, ऋतु a season of two months, मास, महीना a month, पक्ष a fortnight, दिन, दिवस a day, बिहान the morning, पहर a period of about 3 hours.

The names of the six seasons (with the exception of शरद), the names of the 12 months, and the 7 days of the week.

But रात रात्रि night, सांझ evening, घड़ी a space of 24 minutes are feminine.

7. Parts of the body. तन or तनु, शरीर body, धड़ trunk, सिर, शिर head, मुंह, मुख face, बाल hair, कान ear, होंट lip, दान्त tooth, नेत्र, लोचन eye, उर chest, कंधा shoulder, भुजा arm, हाथ, कर, पाणि hand, पेट stomach, पांख leg or foot, चरण foot.

But कटि, करिहांख loins or waist, छाती breast, गीवा neck, आंख eye, जीभ tongue, नासिका nose, are fem.; also लोथ, लाश corpse; देह body is generally fem. but sometimes masc.

8. Many Nouns indicating mental states and their manifestation. प्रेम, स्नेह love, द्वेष hatred, क्रोध anger, लालच avarice, अभिमान pride, मद arrogance, अनुग्रह favour, आनन्द, हर्ष, सुख pleasure, दुःख pain or sorrow, शोक grief.

But very many are fem. commonly ending in आ, ई, or इ.

9. Abstract Nouns ending in त्व.

मुख्यत्व preëminence, प्रगटत्व manifestness, मूलत्व fundamentalness, मन्त्रित्व premiership, प्रभुत्व lordship, one or two Nouns in त्व; तत्त्व element, essence, महातत्त्व intellect.

10. Abstract Nouns in घन.

लुचपन lasciviousness, बालकपन, लड़कपन childhood, मोटा-
पन thickness.

39.

Feminine.

1. Ending in ई. There are many feminine nouns ending in ई which correspond to masculines in आ. (Cf § 38, 2 a, b.)

α. Nouns of Agency.

गानेवाली *singer*, जानेवाली *one about to go*.

β. Indicating relationships.

दादी *paternal grandmother*, मामी *maternal grandmother*, बेटी *daughter*, पोती *a son's daughter*.

γ. Some others corresponding with masculines in आ.

घोड़ी *a mare*, लड़की *a girl*, चेली *a disciple (female)*.

δ. Corresponding with masculines ending in a consonant.

Thus from ब्राह्मण a Brahman, ब्राह्मणी a Brahman woman.

पुत्र a son पुत्री a daughter.

भेड़ a sheep भेड़ी ewe.

हरिण a deer हरिणी doe.

ε. Diminutives in ई from masculines in आ.

ढोंगी *a small boat*, from ढोंगा *a boat*.

नाली *a drain, or any small channel*, from नाला *a ravine* (English nullah).

गगरी *an earthen vessel for drawing water*, गगरा *a metal one*. Here inferiority rather than size is indicated.

φ. A considerable number of words having a somewhat abstract meaning, the ई generally preceded by आ.

बड़ाई *greatness*, बुराई *badness*, चतुराई *cleverness*, ठण्डाई *coldness*, भलाई *prosperity, welfare*.

g. A class of Nouns indicating cost of labour as distinguished from the cost of materials, most of these also mean the particular form of labour also.

हुलाई *the cost of portage, or the carrying*.

सिलाई *the cost of sewing (garments, etc.) or sewing*.

भराई *the cost of watering fields, or watering.*

भुजाई *the cost of parching grain, or parching.*

बनवाई *the cost of making, or making.*

पिसाई *the cost of grinding (corn).*

कमाई *earnings.*

2. Ending in इ. The great majority of Nouns ending in इ are feminine. They can hardly be grouped into classes, as the meanings are very various.

बुद्धि *wisdom*, उन्नति *exaltation*, विपत्ति *misfortune*, हानि *injury*, भूमि *ground*, स्तुति *praise*, दृष्टि *sight*, भक्ति *devotion (religious)*, ग्लानि *depression of mind*.

But a few masculines in इ are also found, e. g. ऋषि *a patriarchal Saint*, मुनि *a sage*, राशि *a heap*.

3. Ending in आ. The great majority of Nouns ending in आ are feminine.

a. Abstract Nouns ending in ता.

मित्रता *friendship*, शत्रुता, *enmity*, स्वतन्त्रता, *freedom from the control of another*, शीघ्रता *quickness*, मूर्खता *folly*, प्रभुता *lordship*.

b. Mental qualities or states.

दया *mercy*, कृपा *favour*, इच्छा *desire*, क्षमा *leniency*, forgiveness, अभिलाषा *desire*.

NOTE.—It may be taken as a general rule that words indicating qualities which end in a consonant are masc., those which end in आ or इ are fem.

c. A few Collective Nouns.

सभा *an assembly*, सेना *an army*, प्रजा *the subjects of a kingdom*.

d. Many others, e. g.

निन्दा *reproach or insult*, प्रशंसा *praise*, कथा *a story*, दशा *state, circumstances*, आज्ञा *command*, सेवा *service*.

4. Ending in इन or आइन, formed from Masculine Nouns. Many of these are Caste names and do not indicate that the

woman follows such an occupation, but merely that she belongs to the caste.

α. From masculines ending in ई.

मालिन *a woman of the gardener caste*, तेलिन *of the oil presser cast*, कोरिन *of the weaver caste*, कुनबिन *of the farmer caste*.

β. From masculines ending in a consonant.

अहीरिन *of the shepherd caste*, धरकारिन *of the basket-maker caste*, सोनारिन *of the goldsmith caste*, कहारिन *of the paliki-bearer caste*.

γ. From masculines ending in आ. Sometimes the आ is retained before the feminine termination, sometimes dropped.

Masc.	धुनिया wool carder.	Fem.	धुनियाइन or धुनियाइन
	बगिआ shopkeeper.		„ बगिआइन.
	उपध्या a class of Brahmins.		„ उपधाइन.
	खाला cowherd.		„ खालिन.
	कुंजड़ा green grocer.		„ कुंजड़िन.

δ. Ending in आइन from masculines with various endings.

Masc.	दूबे a class of Brahmins.	Fem.	दूबाइन.
	सोखे do.		„ सोखाइन.
	गुरु a teacher.		„ गुरुआइन.
	पण्डित a learned man.		„ पण्डिताइन.
	ठाकुर a landed Rajput.		„ ठाकुराइन.

ε. In the formation of a few of these feminines, a consonant found in the masculine is dropped, or a vowel shortened, e. g.

Masc.	कुंहार (कुम्हार) potter.	Fem.	कुंहाइन.
	चमार leather-worker.		„ चमाइन or चमारिन.
	लोहार blacksmith.		„ लोहाइन or लोहारिन.
	पाठक a public reader.		„ पठकाइन.

5. Ending in नी and नानी.

नागिनी feminine of नाग a snake.

बाघिनी ,, बाघ a tiger.

हाथिनी ,, हाथी an elephant.

अपराधिनी ,, अपराधी a transgressor, several Masculine Nouns in ई form their fems. in this way.

मज्जगामिनी a woman having the gait of an elephant (This is a compliment).

खतरानी a woman of the खतरी caste.

बेठानी a woman's husband's elder brother's wife.

देवरानी a woman's husband's younger brother's wife.

40. Not only does much uncertainty attach itself to the above rules, but very many words do not fall within them. A quick-ear, an attentive mind, observant reading, and frequent recourse to the Dictionary, will probably be more fruitful than the study of well nigh endless rules with their lists of exception. A few very common words, which from their form, or other reasons, are very liable to cause confusion, are subjoined. This list of words will be found worth committing to memory.

MASCULINE.

जी life.

पानी water.

प्रश्न question.

उत्तर answer.

आसरा hope.

आत्मा

आतमा spirit.

विश्वास faith.

* पुस्तक book.

FEMININE.

रोटी bread.

चिड़िया bird.

आशा hope.

माला rosary, garland.

महिमा glory.

प्रार्थना prayer.

पीड़ा pain.

मृत्यु death.

आग fire.

जड़ root.

* Often found as fem., probably from the Urdu word **क़िस्सा** being feminine; from the same cause **आत्मा** is sometime found as fem. (Urdu **ऊत**).

41. Gender of Compound Nouns. The gender of Compound Nouns is decided by the gender of the last member of the Compound, e.g.

सेनापति *general of an army*, दयासागर *ocean of compassion*, are masculine, although the first words of the compounds are feminine.

In the same way धर्मशाला *rest-house for pilgrims*, पाठशाला *school-house*, जयपताका *flag of victory*, are feminine, although the first words of the compounds are masculine.

42. Genders indicated by different words.

As in English so in Hindî the feminines of some words are quite distinct in form from the masculine.

e. g.	भाई	brother.	बहिन	sister.
	पिता	father.	माता	mother.
	राजा	king.	राणी	queen.
	बैल	bullock.	गाई	cow.
	मनुष्य	man.	स्त्री	woman.

मनुष्य however is often correctly used as a generic Noun, *mankind*.

43. Most of what has been written on Gender applies almost exclusively to Nouns which are strictly Hindî.

Urdu Nouns incorporated into the language retain their own gender. It is beyond the scope of this book to give rules for deciding the gender of Urdu Nouns. It may be stated very generally that Urdu Nouns ending in **आ** and **इ** are masc, those in **ई**, **त** and **द्वय** are feminine.

*** NUMBER.**

44. There are two numbers in Hindî, Singular and Plural. The majority of Masculine Nouns however possess no distinct form for the Nominative Plural, and it is only by the form of the

* Only the Nominative forms are here referred to, the forms of the Oblique Cases can be more conveniently dealt with under the sections on the Cases.

Verb, or other adjacent words, that it can be decided whether the Noun is Sing. or Pl.; others however do possess a Plural form, which may or may not be identical with the construct. form of the Singular.

For the consideration of Number and Case, Nouns may be conveniently divided into 4 classes.

I.—Some Masc. ending in **आ**.

II.—All other Masc. ending in any vowel or consonant.

III.—Fems. ending in **इ, ई, उ, and ऊ**.

IV.—All other Fems.

It is somewhat difficult to decide what Masc. Nouns in **आ** belong to Class I. and what to Class II. Dr. Kellogg gives the rule that Tatsama Nouns in **आ** (i. e., those introduced from Sanskrit in their (practically) original form) are to be included in Class II; and Tadbhava Nouns in **आ** (i. e. whose forms have been modified before being transferred from Sanskrit into Hindi) in Class I. It is however very evident that this rule is of no use in an Elementary Grammar, it involves a difficulty equal to, or greater than, the original one.

Fortunately Masc. Nouns in **आ** are not numerous, and the number belonging to Class II. is very limited. If these can be fixed, the remainder, without specification, can be assigned to Class I.

45. Nouns in **आ** belonging to Class II.

1. Most of those indicating relationship.

पिता father, **दादा** paternal grandfather, **नाना** maternal grandfather, **बाबा** great grandfather or elder, **पोता** grandson (son's son), **कका** or **काका**, **चचा**, **मामा** differently related uncles.

बेटा son, however belongs to Class I.

2. A few indicating the holders of dignity or high office. **राजा** a king, **राणा** a king, (used in some territories as equivalent to **राजा**) **दाता** giver (usually applied to God), **कर्ता** Creator, **भर्ता** protector, husband.

3. Some others, e. g. आत्मा *spirit*, परमात्मा *supreme spirit* (God), (Owing to the influence of Urdu आत्मा is sometimes declined as a fem., but wrongly,) बीघा *a land measure of about half an acre*, कुबड़ा *a hunchback*, कड़ा *a bracelet*.

46. Forms of the Plural.

In Class I. the आ of the Singular changed to उ for Pl.

कुत्ता dog.	कुत्ते dogs.
देनेवाला giver.	देनेवाले givers.
रुपया a rupee.	रुपये rupees.

In Class II. the Plural is the same as the Singular. राजा, पिता, बेल, बन्धु, पति may mean either *king* or *kings*, *father* or *fathers*, *ox* or *oxen*, *enemy* or *enemies*, *lord* or *lords*.

In Class III. Fems. in इ and ई form their plural by adding आँ; before this termination ई is changed to इ, and ए generally inserted.

स्त्री woman.	स्त्रियाँ women.
हाली a branch.	हालियाँ branches.
सीढ़ी a ladder.	सीढ़ियाँ a flight of stairs.

Diminutives in ह्या form their plural by the simple addition of anuswár. बेटिया daughter, बेटियाँ daughters.

Fems. in उ and ऊ are rare. I have noted an instance of the plural of बस्तु written बस्तें.

In Class IV. the Plural is formed by adding हैं or occasionally हें.

जात word, or subject.	जातें or occasionally जातें words.
आँख eye.	आँखें or आँखें eyes.

47. Singular form used for Plural.

There is a strong tendency to use the Singular form even where a plural meaning is intended, e. g. सब अपना सौ काम छोड़कर भी कथा सुनने को जाया करें, *That they all, leaving a hundred duties, go off to hear stories*. The context shews that कथा means *stories*, and not *story*. जिन जिन सीर्यों की मैंने यात्रा की,

The places of pilgrimage to which I have made journeys. यह सब बातें लिखवा कर, *Having caused all these words to be thus written.* राजा की अनेक निन्दा करके, *Having offered many insults to the king.*

Sometimes the collective idea becomes so strong as to attract the Verb into the Singular, the second of the above sentences illustrates this as does also the following, जब कुछ रुपया हो गया, *When some rupees had accumulated.* The context shews that at least fifty must be intended.

48. Plural for Singular. On the other hand with certain words the Plural is used where a Singular would be expected, the Plural being indicated either by the form of the Noun or the accompanying Verb.

समाचार is so used, thus आगे ये समाचार पाय, *Afterwards, having obtained this news.* हे सुलसुल तू बसन्त के भले समाचार ला और बुरे समाचार उल्लू के लिये छोड़, *O nightingale, bring thou the good news of the Spring, and leave bad news for the owl.* (समाचार and the following words are however also used in the Singular).

प्राण (life) मित्र के हेतु मेरे प्राण जाते हैं, *On behalf of a friend is my life being lost (lit. going).* तो कभी तेरे प्राण न बचेंगे, *Then your life will not by any means be saved.*

दाम (price) इस के दाम क्या है, *What is the price of this?* बुढ़ा ने सुयोग पाके इस चित्र के दूने दाम कहे, *The old woman, having obtained such an opportunity, mentioned a double price for this picture.*

भाग (fortune) अपने भागों को दोष लगाने लगा, *He began to blame his fortune.*

चावल (rice) is also idiomatically so used, as though चावल (sing.) simply meant, a grain of rice. चावलों को धोकर, *Having washed (some) rice.*

भूख (hunger) has a singular idiomatic use in the plural with the verb मरना (to die). जो दीवार में खावे पीवे गावे

Summer

नाचे तो जाड़े में अवश्य भूखों मरे, *He who in the summer eats and drinks and sings and dances will assuredly die of hunger in the winter.*

A Plural Noun may also be used to indicate respect, either the plural form may be used, or the singular, in the latter case the plural being indicated by the verb. राजा दशरथ बड़े धार्मिक सत्यवादी राजा थे, *Rājā Dasharath was a very righteous truthful king.* जो महाशय यह पत्र आप को पास लिए जाते हैं वे हमारे गुरुदेव हैं, *The most worthy individual who takes this letter to your honour is my reverend spiritual instructor.*

49. Plural indicated by लोग, etc. The addition of लोग (*people*) to a Noun converts it into a plural, giving it very much the force of a Collective Noun. यह बात सुन पट्टीदार लोग निपट रिस में भर आपस में कहने सुनने लगे, *The shareholders, having heard this, got very angry and began to talk excitedly among themselves.* (This sentence is an instructive one as regards idiom). तुम्ही लोगों ने उसे चिढ़ा दिया है, *You people have stirred him up.* Without लोग, the तुम might simply mean "You" Sing. This लोग is frequently pleonastic. मूली देनेवाले लोगों को, *The executioners.* (Acc.) might be written, मूली देनेवालों को.

लोग is frequently used alone as in the English word *people* (*people say*), the fem. is लुगाई. लोग लुगाई सब उन की निन्दा कर, *All the people, men and women, having abused them.*

Other Collective Nouns, indicating multitude, गुण (*host*) etc., are added to Nouns in the same way.

THE CASES.

50. It has been already stated (cf. §§ 33—36) that there are eight Cases in Hindí. The Nominative Case of Nouns has

already been considered under the sections on Gender and Number. The remaining seven, called the Oblique Cases now demand attention.

In Classes II. III. and IV. (see § 44) there is no distinct constructive form in the sing., and the Oblique Cases are only indicated by the addition of the Postpositions to the Nom. form. In the plural all the four classes have a Constructive form, which (excepting in the Vocative) in all of them ends in ओं.

51. The Declension of the four classes of Nouns is exhibited on pp. 42, 43.

Under Class II. some of the Nouns are subject to a slight modification before the addition of ओं of the Plural Constructive form.

Those ending in इ and ई follow the analogy of the fems. of Class III., viz. the vowel if long is shortened, and य is inserted before the addition of ओं.

<u>ऋषि</u>	a saint	Pl. Cons. <u>ऋषियों.</u>
<u>भाई</u>	a brother	„ <u>भाइयों.</u>
<u>अपराधी</u>	a transgressor	„ <u>अपराधियों.</u>

In the same way Nouns ending in ऊ have this vowel shortened.

<u>हिन्दू</u>	a Hindu	Pl. Cons. <u>हिन्दुओं.</u>
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Under Class III. Fem. Nouns in उ and ऊ are comparatively few and little used. For the Cons. Pl. of बस्तु both बस्तुन and बस्तुओं are found.

DECLENSION OF NOUNS.

SINGULAR.

	CLASS I. लड़का <i>boy</i> .	CLASS II. पिता <i>father</i> .	CLASS III. स्त्री <i>woman</i> .	CLASS IV. जात <i>word</i> .
Nominative.	लड़का	पिता	स्त्री	जात
Accusative.	"	"	"	"
"	लड़के को	को	को	को
Dative.	"	"	"	"
Agentive.	" ने	ने	ने	ने
Ablative.	" से	से	से	से
Genitive.	" का, की के	का, की के	" का, की के	" का, की के
Locative.	" में, पर, etc.	" में, पर, etc.	" में, पर, etc.	" में, पर, etc.
Vocative.	लड़के or लड़का	पिता	स्त्री	जात

PLURAL.

Nominative.	सङ्के	पिता	स्त्रियां	बातें or बातें
Accusative.	"	"	"	" "
"	सङ्को को	पिताओं को	स्त्रियों को	बातों को
Dative.	"	"	"	"
Agentive.	" ने	" ने	" ने	" ने
Ablative.	" से	" से	" से	" से
Genitive.	" का, की, के	" का, की, के	" का, की, के	" का, की, के
Locative.	" में, पर, etc.	" में, पर, etc.	" में, पर, etc.	" में, पर, etc.
Vocative.	" सङ्को	पिताओ	स्त्रियो	बातो

In the case of Diminutives in **इया** the Const. Pl. is undistinguishable from the ordinary fems. in **ई**, e. g. **चिड़ियों** from **चिड़िया** (*a bird*) might be from **चिड़ी** as far as form is concerned.

Under Class IV. Fems. in **आ** are declined after the analogy of the example given. For euphony however **य** may be inserted between the **आ** and the vowel of the termination. Thus **कन्या**, *an unmarried girl*, Nom. Pl. **कन्यायें** or **कन्याएं**, Cons. Pl. **कन्याओं**.

In the case of the Nom. Pl. it will be found that the Sing. form is commonly used. Thus **भोज ने आंख उठायी** (probably a misprint for **उठायी**) *Bhoj lifted up his eyes*.

We now pass on to a detailed examination of the different Cases, especially of their Syntax and Idiomatic uses.

THE NOMINATIVE.

52. The principal uses of the Nominative are as follows:—

1. As the subject of a verb. **पांचों यात्री जले जाते थे**, *The five travellers were journeying on*. **एक बड़ा सुन्दर बालक बाहर निकला**, *A very beautiful boy came outside*.

2. Used predicatively. Either with the verb "to be," or with Intransitive and Passive Verbs. **बिवाह सुख की ठार दुःख का मूल हो जाता है**, *Marriage in the place of a joy becomes a root of trouble*. **वह मेरा भाई है**, *He is my brother*. **दुःख का कारण केवल पाप है**, *Sin alone is the cause of affliction*.

3. Taking the place of English Accusative. A construction well worth noting is that in which the Nom. takes the place of an Acc.; and a Dat. and the Verb "to be" are substituted for the Nom. and a Verb signifying possession, which would be found in an equivalent sentence in English. Thus **महानन्द को नौ पुत्र थे**, *To Mahānand nine sons were*. The English idiom would be, *Mahānand had nine sons*. Somewhat similarly **अब उन पर अनुग्रह यही है कि फिर उन को उन का अधिकार दिया जाय**, (*To bestow*) *favour upon them now*

(means) *this, that you restore to them their office (lit. again to them their power be given).*

4. In the place of an Accusative with Transitive Verbs. With some of the Past Tenses of Transitive Verbs a similar difference of construction between Hindî and English appears. In Hindî the English Acc. becomes Nom. and the Nom. is replaced by the Agentive. तुमने खड़ी सुन्दर बात पूछी, *You have asked a very good question, (lit. By you a very beautiful word is asked).* Some further explanation of this very important and somewhat difficult construction will be found under §§ 153 154.

THE ACCUSATIVE.

53. There are two forms of the Acc., one identical with the Nom. and the second consisting of the construct form (where such exists) and the postposition को. It is probably impossible to formulate any rule or rules by which it can be decided under what exact conditions the one or the other of these forms should be used. The root principle which underlies the uses of these two forms seems to be the following: Wherever the action of the verb is most directly, and physically, operative on the Noun indicated by the Acc. the form without को is used; where the Noun is affected rather mediately than by direct physical contact the tendency is to employ the form with को. Take the following sentences and examine them.

जो धन की आस नहीं रखता है, *Who has no hope of wealth.*

उस का नाम सुनते ही, *Upon hearing his name.*

जब तक हम राजा के घर की, (? misprint for का) भीतरी हाल न जानें, *As long as we do not know the internal affairs of the king's palace.*

रात दिन वह यही सोचता, *Night and day he thinks this.*

इस का बाल पकड़ कर यहां से निकाल दे, *Lay hold of his hair and turn him out from here.*

इस से किसी तरह इस को यहां से भगावें तो काम चले, *Therefore if in any way we can cause him to flee from here the work will proceed.*

उस को आसन पर से उठा देगा, *He will cause him to rise from the seat (of honour).*

देव ने इन दोनों को नहीं मारा हम लोगों को मारा, *God did not smite those two, He smote us.*

उन को निरादर कर के नगर से निकाल दिया, *Having disgraced them he turned them out of the city.*

In the first five of these the relation between the Verb and the Acc. is much closer than in the latter four. In three out of these latter four the result may be effected mediately, and if it be said that मारना surely implies very direct action, it may be replied that मारना frequently has two Accusatives, the close Acc. is the weapon or implement with which the blow is made, the second is the person against whom the blow is directed; को is used with the second not with the first. लड़के को थप्पड़ मारो, *Give the boy a cuff.* Similarly with लात मारना *to kick*, कोड़ा मारना *to whip*, गोली मारना *to shoot*. Compare the not very elegant English phrase, *he hit him a blow.*

If this be the key to the general principle which influences the use of these two forms of the Acc., it thoroughly falls in with a secondary rule given by Dr. Kellogg, viz., that the form with को is preferably used with rational beings, the Nom. form with irrational and inanimate objects. Naturally in the latter case direct physical action is commonly necessitated, in the former the influence is exercised more mediately.

It should be clearly understood that this is only an endeavour to grasp the main underlying principle. It could not be pressed in all cases, in fact about the only safe rule that can be given to a foreigner, is, "Follow the usage of the best Hindí writers and speakers." It is a question of Idiom far more than of Gram-

mathematical Rules. If in doubt use the form with **को**, it is safer, especially with Pronouns.

The form with **को** is often preferred when it desired to give special definiteness and force.

54. Double Accusatives. Some verbs can take two Accusative Cases after them, (or more precisely *before* them) in which case the two different forms are invariably brought into use, the form without **को** for the more direct, the form with **को** for the more remote.

इसी कारन चन्द्रगुप्त को मौर्य और वृषल भी कहते हैं, *For this reason they call Chandragupt Mourya and Vrishal also.*

इसी को राजा बनायें, *We will make him king.*

सिद्धार्थक को उस का मित्र बना कर, *Having made Siddhārtak his friend.*

In some sentences it is not very easy to decide whether the second should be regarded as Acc. or Dat. *e. g.* वे कभी ईश्वर को दोष नहीं लगाते, *They never blame God, or, they never attribute blame to God.* ईश्वर पर दोष लगाना, *To lay blame upon God,* is perhaps a still more common idiom.

Care must be taken not to regard the Nom. referred to in No. 4 § 52 as an Acc. In the sentence हम ने तो पहलेही से आप को साक्षात् धर्मराज बिचारा है, *I indeed from the very first have regarded you as the manifested king of righteousness.* धर्मराज is Nom. not Acc.

55. Two other uses of the Acc. require notice, the Accusatives of Place and Time.

Accusative of Place. The place—in which—is generally indicated by the Locative Case but the place—to which—by the Accusative.

राजा.....वन को चला गया, *The king departed to the forest.*
अपने घर को सिधारिये, *Be good enough to go home.* आकाश को जाती हैं, *They (fem.) go heavenwards.*

Occasionally *को* is omitted. Thus, *उस को अपने घर-से आया,*
He brought him to his own house.

56. Accusative of Time. The Locative Case is more commonly used to express time, but the Acc. is also employed, especially for a definite *point* of time.

रात को एकान्त में बुलाकर, Having called (him) to a solitary place at night. उसी रात को, That very night.

Sometimes the postposition *को* is omitted, as in the common phrase *उस समय, At that time.*

THE DATIVE.

57. The Dative Case has very various uses, and some endeavour must be made to group them.

1. The Dative of the Recipient. Indicating the person to whom the action indicated by a Transitive Verb passes. Primarily this is used with Verbs of giving, but is not confined to these.

मैं सब राज्य उस को दूँ. I will give him the whole sovereignty. मन्त्री का काम राक्षस को दीजिये, Give the office of prime minister to Rākshas.

मित्रों को सब आवश्यक काम सौंपकर, Having committed all necessary work to friends.

आप राजा को लिखिये, Be pleased to write to the king.

58. 2. The Dative of Appertenance. This is an awkward name, but no other is available to signify the broad uses which it is desired to comprehend under this division. The manner and measure in which certain actions or things, concrete and abstract, *appertain* to the person or thing indicated by this Dative, differ widely, but there is a common idea which justifies their being grouped together in this way. Nearly all the relations may be covered in English by the word "*has.*" We can say that a man

has—a doubt—great joy—a pain—a house—a deep conviction—a feeling—confidence—a duty to perform, etc. The person to whom all such experiences appertain, or possessions belong, is indicated by the Dative in Hindi. Thus it may indicate

a. POSSESSING. महानन्द को नौ पुत्र थे, *Mahānand had nine sons.*

b. OBTAINING, RECEIVING. उन को बहुत साधन प्राप्त हुआ, *They obtained much wealth.* उन को मिला है, *He has obtained (it).* दो भूखी बिल्लियों को बड़े श्रम से एक रोटी मिली, *Two hungry cats, by great effort, obtained a loaf of bread.*

c. EXPERIENCING PAIN OR PLEASURE, OR SIMPLY EXISTENCE.

ऐसा कौन है जिस को इस जीवलोका में रहना हो और वह उन को आज्ञा न माने, *What such man is there to whom existence is granted in this living world, and he will not obey his command?* Or as we should more briefly express it. *What living man is there who will not obey him?* रामचन्द्रजी और लक्ष्मणजी को बड़ा ही दुःख हुआ, *Rāmchandra and Lakshman experienced great affliction.* हम को तुम्हारे मुख से यह बातें सुन कर बड़ा ही हर्ष हुआ, *Hearing these words from your mouth, I am exceedingly g'ad.*

d. DUTY, NECESSITY, OR FITNESS.

उस को यह करना चाहिये, *It is necessary for him to do this.* हम सब को मनुष्य देह पाकर खुर्गई से सदैव बचना उचित है, *Having obtained human bodies, it is fitting that we all should always abstain from wickedness.*

e. MENTAL STATES AND ACTIVITIES.

राजा को क्रोध आया, *The king became angry.* लकड़हारे को कुछ दया सी आ गई, *The wood-cutter began to feel somewhat compassionate.* यहां तुम को यह शंका होगी, *At this point this doubt (will suggest itself) to you (lit.*

will be to you). छोटेपन में हम को डर लगता था, *When I was little I used to get frightened.* कहते हैं कि शिवरी को यह मालूम हो गया था, *They say that it had become known to Shivarī.*

f. ADVANTAGE OR LOSS.

ईश्वर की सृष्टि को हानि होगी, *There will be injury to God's creation.* उन को इस लोक व परलोक में अति सुख प्राप्त होगा, *They will obtain great joy in this world and the next.*

g. RELATION.

इस के जानने से गुरु को क्या काम, *What has the guru to do with knowing this?* (lit. *From knowing this what concern to the guru?*)

59. 3. The Dative of Purpose or End.

और भी पांच ~~म्लेच्छ~~ राजाओं को पर्वतक अपने सहाय को लाया, *Five other foreign kings also has Parbatak brought to help him,* (lit. for help).

For this meaning the most common use of the Dative is with the Infinitive. उस से लड़ने को गया था, *He had gone to fight with him.* Further illustrations of this construction will be found in the section dealing with the Infinitive.

THE AGENTIVE

60. The Agentive Case is only used with those Tenses of Transitive Verbs which are formed from the Perfect Participle; with them this Agentive (indicated by ने) is used instead of the Nominative, and the Verb must be regarded as Passive or Impersonal. The ने may be taken as equivalent to the English "by." One example only need be given here as this construction will be more fully explained in treating of the Verb. (see §§ 153, 154).

कब उस के बड़ों ने उस का ब्रिवाह ठहराया, *When his elders appointed his marriage*, (lit. *when by his elders his marriage was appointed*). Or the simple phrase उस ने कहा, *by him it was said* i. e. *he said*, illustrates this Agentive Case.

Although a *similar* construction is found in older Hindí, this Agentive with ने belongs almost exclusively to modern Hindí; even now its use is confined to literature, and the conversation of the better educated and those living in the cities; it is little used by the villagers.

THE ABLATIVE.

61. The uses of the Ablative Case are very various, its name is altogether insufficient to indicate its functions. This से which indicates the Ablative has to be translated into English by such different words as *from*, *by*, *with*, *to*, *since*, *than*, etc. An endeavour must be made to roughly group the various uses.

1. **Source.** Under this must be included not only the productive source, but place from which.

a. **PRODUCTIVE SOURCE.** इन पांच देशों के राजाओं से सहायता ली, *He received help from the kings of these five countries.*

Here may be included Material Cause. वह भी मैदा से बनता है, *That also is made from flour.*

b. **PLACE WHENCE.** जो यहां विलायत से आते हैं, *Who come here from England.* (विलायत properly means any foreign country, but is commonly used for the unknown region from whence any European comes). विचक्षणा ने शकटार से जैसा सुना था कह सुनाया, *Vichikshand related (to the king) as she had heard from Shaktár.*

Similarly दूर से *from a distance*; चारों ओर से *from all four sides or directions.*

62. **2. Agentive, Instrumental, and Causal (Logical Cause).**

a. **AGENT.** दासी से और कुछ उपाय न बन पड़ा, *By the handmaid any other expedient could not be formed.*

Similarly हम से तो ये गालियां नहीं सुनी जातों, *I cannot listen to these insults.*

b. INSTRUMENT. यदि आप को अनुमान से मेरे प्राण की रक्षा होगी तो मैं जिस तरह से होगा आप को कैदखाने से छुड़ाऊंगी, *If by your guess my life be saved (lit. protected) then in whatever way it may be (possible) I will effect your deliverance from the prison.* अपने मनुष्यों से राजा को मरवा डाला, *By his own men slew the king.*

c. LOGICAL CAUSE. प्रशंसा पाने की इच्छा से यह फल इस पेड़ पर लगा लिये थे, *From the desire of obtaining praise he had affixed this fruit on the tree.*

So in the common phrase इस से or इसी से *arising from this, or, on this account.*

63. 3. Comparison. जिस में तू अपने तई औरों से अच्छा और बढ के बिचारे, *By which (lit. in which) thou mayest esteem thyself to be better than, and to excel, others.* तू गुरुजी से भी धर्म विशेष जानता है, *Dost thou thoroughly understand religion better than the guru even?* Similarly उस से पहिले, *Before that (time).*

Numerical Comparison आज उस से दुनी हो गई, *To-day there has become twice as much as that.*

Here also belongs the idiomatic superlative. भारी से भारी पाप, *the greatest sin, (lit. the great sin than the great, so उत्तम से उत्तम, the best of all.*

64. 4. With Verbs of speaking, asking, promising.

उस से कहने लगी, *She began to say to him.* उस से पूछा तू क्यों हंसी, *(The king) asked her, why did you laugh?*

उन से यह प्रतिज्ञा की थी, *He had made her this promise.*

65. 5. Various.

a. TIME. Indicating either point of time *since when*; or length of time *during which*, (but only when there is reference to some other point *to which*). एक मास से, *Since a*

month ago. बहुत दिनों से, For a long time (lit. Since many days.) जख से, since.

- b. INDICATING UNION OR LIKENESS. इस की मूरत तो उस से मिलती है, *She is like her* (lit. the form of this one matches with that one). वह मुझसे मिले, *If he will unite with me.* Somewhat similarly उन को कन्या से क्या प्रेम है, *What love have they for the girl?* से in such phrases seems equivalent to उस के साथ. Thus also और आठों भाई इस से भीतरई द्वेष रखते थे, *The other eight brothers inwardly hated him.* So also संगम और स्त्री से क्या सम्बन्ध है, *What connexion is there between war and woman?*

- c. SEPARATION. As in such a phrase as उस से अलग हुआ, became separated from him.

Similarly मैं ने कोई छुट्टी सरकारी काम से नहीं ली है, *I have not taken any leave from my official (lit government) work.*

- d. OF MARRIAGE. सीता जी से ब्रिवाह किया, *He married Sita.*

- e. MANNER. क्रम से in order (i. e. orderly). बड़ी प्रसन्नता से, *with great pleasure.* शीघ्रता से, *quickly.* बड़ी धूम धाम से, *with great pomp.*

Occasionally the से is omitted. आंसू भरी आंखों से, *With eyes filled with tears.* (आंसू से) अच्छी भांति चलता है. *It goes on well.*

THE GENITIVE.

2

66. The first point which calls for notice is the modifications to which the postposition का is subject. There are three forms का, की, and के; (1) The form का is used when the connected Noun, or word (generally immediately following) is Masc. Nom. Sing.; (2) की when the related word is Fem. either Nom. or Oblique Case, Sing. or Pl.; (3) के when the related word is Masc., either Oblique Sing., or Nom. or Oblique Pl.

Taking 3 words राजा *king*, बेटा *son*, बेटी *daughter*, these variations may be presented as follows:—

का Masc. Nom. Sing.	{ राजा का बेटा,	The king's son.
की Fem. Nom. or Obl. ;	{ राजा की बेटी,	The king's daughter.
Sing. or Pl.	{ राजा की बेटी को,	To the king's daughter.
	{ राजा की बेटियाँ,	The king's daughters..
	{ राजा की बेटियों को,	To the king's daughters.
के Masc. Oblique Sing. ;	{ राजा के बेटे को,	To the king's son.
Masc. Nom. & Obl. Pl.	{ राजा के बेटे,	The king's sons (Nom.).
	{ राजा के बेटों को,	To the king's sons.

The word राजा is in the Genitive Case throughout, and would therefore be in the Constructive form if such existed, but राजा has not a Cons. form for the Sing. Were it "kings" (Pl.) we should have राजाओं का, की and के throughout.

67. The simplest way to deal with this postposition is to regard it as compounded with its preceding word, and to look upon this compound as an adjective, to be declined as an ordinary adjective with two terminations, viz., आ and ई for Masc. and Fem. respectively.

Let it be clearly understood that the gender and number of the following word (which is the principal word, merely qualified by the related genitive) always decide the form of this postposition. दया (*mercy*) is Fem. whether exercised by king or queen, and so we have राजा की दया से, *by the mercy of the king*, राणी की दया से, *by the mercy of the queen*. घर is Masc. and therefore we must use का to whomsoever it may belong, राजा का घर, *the king's house*, राणी का घर, *the queen's house*.

68. Once again the remark has to be made that the name given to the Case only indicates one of its uses, many of these lie outside the broadest meaning that can possibly be given to "Genitive."

The principal of these uses we now attempt to summarize.

1. Possessive.

हमारे देश की स्त्रियों के प्राणों का रक्षा हुई, *The protection of the lives of the women of our country has been effected.* Here we have a string of four Genitives (for हमारे is Gen.) each one qualifying its succeeding word, and all, unitedly, qualifying रक्षा. (The phrase स्त्रियों के प्राण is the Gen. for which the sentence is introduced under this heading). विद्याधर का हृदय प्रफुल्लित होता, *The heart of Bidyádhara (a woman's name) expands with joy.* घर की शोभा देखकर, *Having seen the splendour of the house.* लोगों का धर्म कर्म बहुत बुरा हो रहा है, *People's religious observances and works have become corrupt.*

69. 2. Relationship and Office.

उन की स्त्री, *His wife.* उस की सास ने कहा, *Her mother-in-law said.* राजा के दो मन्त्री, *The king's two prime ministers.* उन का सेनापति, *His general.*

70. 3. Agentive and Instrumental.

पिता ने पुत्र की यह बात बहुत पसन्द की, *The father greatly approved of this word of his son.* चाणक्य के सिखाये भद्रभट इत्यादि, *Bhadrabhat and others instructed by Chanakya.* So in such phrases as उस का बनाया, *made by him,* उस का भेजा, *sent by him.* मैं मगधणा के भटके हुओं का भ्रम मिटाता हूँ, *I destroy the delusion of those led astray by the mē-age.*

71. 4. Accusative. In not a few cases, especially when used before the Infinitive or the Adverbial Participle, the Genitive has the force of the Accusative.

किस बात के जानने के लिये भेजा था, *For the ascertaining of which matter he had sent him.* सत्य ने उस पेड़ के छूने को हाथ बढ़ाया, *Truth stretched forth (his) hand to touch the tree.* उन के सीखने में समय लगता है, *In teaching them (some) time is spent.* इस बात के सुनते ही, *Upon hearing this word.*

72. 5. Intensive. The repetition of a word, with the post-position of the Gen. intervening, gives the force of the English "nothing but."

पेड़ ठूठ का ठूठ रह गया, *The tree remained nothing but a bare stump.* बात की बात में, which must be rendered "*Instantly,*" जों का जों, *Exactly, just as it was.* आप अलग का अलग रहें, *You may remain altogether separate.*

This intensity of meaning is still more commonly secured by the repetition with ही instead of का inserted. पाप ही पाप, *Sin, and nothing but sin.*

73. 6. Explicative. This term is intended to cover a multitude of uses in which the Genitive serves to give some additional particular about the principal Noun, e. g.

a. AGE. यह अब नौ वर्ष की हुई, *She is now nine years old.* उसने अपनी नौ वर्ष की भतीजी का विवाह एक बत्तीस वर्ष के ब्राह्मण के साथ कर दिया, *He married his niece of nine years old to a Brahman thirty-two years of age.*

b. TIME GENERALLY. एक महीने की छुट्टी, *A month's leave.* यहां के बहुत दिन के रहने से, *By reason of living so long here.* यह काम शीघ्रता का नहीं. *This is not a work to be done quickly.*

c. PRICE. इतने रुपये का घी, *So many rupees worth of ghi.* चार पैसे की लकड़ी, *Four pice worth of wood.*

Notice also एक एक पैसे का लालच देके लकड़ी बेचने भेजा, which we must render "*Stirring up their avarice by the promise of a pice each she sent them off to sell the wood.*"

d. MATERIAL. पत्थर काच वा मिट्टी के वासन में रखे. *Let her put it in a stone, glass, or earthenware vessel.* हीरे की अंगूठी, *A diamond ring.*

e. TRADE OR OCCUPATION. यह विद्या भोजन बनाने की अवश्य सीखनी चाहिये, which seems to demand a somewhat stately translation "*This culinary art must of necessity be learnt.*"

f. NATIONALITY, CASTE, OR RESIDENCE. शूद्र का मन्त्री बनना स्वीकार न करेगा, *He will not agree to a Shudra being made prime minister.*

This list might be increased almost indefinitely, but the above illustrations will serve to shew how freely the Genitive can be used to qualify and explain.

74. 7. With Postpositions. The Const. form of the Gen. is used before many of the Postpositions, (Equivalents for the English Prepositions) and before a few Adjectives. इस के पीछे, *After this, or behind this.* आप के पास, *With you.* कन्या के योग्य लड़का न मिला, *No lad was met with, worthy of the maiden.* More will be found on this subject in the chapter on Postpositions.

75. A few points still remain to be noted.

NOTE 1. Use of का where के might be expected.

Where the Nom. form of the Acc. is used after a Gen. का is retained and not changed to के.

मित्र का नाश सुने को, *To hear of the ruin of a friend.*
खुशी का पत्र पाने पर, *Upon receiving the letter containing the good news.*

Note the two following sentences. उस छाया का दर्शन होने से, *From the sight of that shade.* अपने धर्म का राजा न होने के कारण, *Owing to not being master of one's own religious walk.* In both cases the whole phrase preceding the Verb appears to be treated as one Nominative.

76. NOTE. 2. का followed by more than one related word.

When several words are related to the Genitive the postposition may (a) take the gender of the nearest, or (b) be declined as masculine.

(a) जिस की चमक दमक सुगन्ध से सारी बाटिका महक रही है, *With the brightness, splendour, and perfume of which the garden is fragrant.*

उन के पिता माता स्त्री सब ने.....लिखा, *His father, mother, wife, all of them wrote.*

(b) नाना भांति के लता पत्र पशु पक्षी तथा मनुष्यादि की प्रतिमा खुदी हुई, (*on which are*) *cut figures of many kinds of tendrils, leaves, animals, birds, as also of human beings, etc.*

77. NOTE. 3. Omission of का.

Sometimes the **का** is omitted where the two words can hardly be regarded as a Compound. भेद बीज बोया है, *He has sowed the seed of dissension.* हास्य भंग का कारण जानने के लिये, *To know the cause of the cessation of the laughter.* Similarly कि स्वामी मरने पर भी जीना चाहते हैं, *That we desire to live even after the death of (our) lord.*

78. NOTE. 4. Omission of the Noun after का.

On the other hand the Noun related to the Genitive is sometimes omitted, either (a) because it has been recently mentioned, or (b) is left to be understood.

(a) यह तो अनुग्रह का बर्णन हुआ अब दण्ड का सुनिए, *This then is an explanation of shewing favour, now listen to that of inflicting punishment.*

(b) गरम लोहे को ठंडा लोहा काट देता है गरम लोहे से ठंडे का कुछ नहीं हो सक्ता, *Cold iron cuts hot iron, but with hot iron, nothing can be accomplished on cold.* Here काम or some such word must be understood between का and कुछ. The word बात (word) is very frequently to be understood in this way. मैं तुम्हारे भले की कहता हूँ, *I speak the word which will be for your good.*

79. NOTE. 5. The related word separated from its Genitive.

Not infrequently a subsidiary clause is inserted between the Genitive and its related word. ऐसी उपवती की कोई कभी बड़ाई नहीं करता, *No one ever sings the praises of such a beauty.* जिन्होंने एक बार राजा दशरथ की लड़ाई में रुबा की थी, *Who had on one occasion saved King Dasharath*

(दशरथ की रक्षा) *in battle*. जिन के गुण शील स्वभाव की तुम ने खुद कई बार मुझ से प्रशंसा की, *The praise of whose virtues and disposition and good nature you yourself sounded (lit. did) to me on several occasions.*

THE LOCATIVE.

- 80.** The Locative, as its name indicates, has to do with place or location primarily, but it is used also to indicate time, and logical relation and sequence.

Of the various Postpositions employed to indicate the Locative Case only **में** and **पर** will be dealt with here. Others such as **तो**, **लग**, **तक**, **पर्यन्त** *as far as, up to*, **पास** *near*, **बीच** *amidst, in*, **तले** *beneath*, etc. are much less frequently used. They will be found noted under the chapter on Postpositions.

81. A. USES OF **में**.

The chief uses of **में** (*in*) may be thus summarised.

1. Local.

उस की महिमा और कीर्ति तो सारे जगत में व्याप रही है, *His glory and fame are spread abroad in the whole world.*
 वन में चला गया, *He has gone off to the forest.* अपने हाथ में पकड़े रखे, *Let him hold it firmly in his hand.*

में is sometimes used where we should use "upon" or "at." महाराज ने आप के चरणों में भेजा है, *The king has sent me to your feet (i. e. to be your humble servant).*

82. 2. Local in a tropical or figurative manner.

कालचक्र किसी को भी एक अवस्था में रहने नहीं देता, *The circle of time permits no one to abide in one state.* इसी वंश में महानन्द का जन्म हुआ, *In this family (or tribe) was Mahānand born.* मैं ने तुम सब को एक ही अपराध में पकड़ा है, *I have caught you all in one transgression.* अचम्भे में हुआ, *He was greatly astonished (lit. in wonder became).*

83. 3. Temporal.

जाड़े के दिनों में, *In the winter*. इतने में, *Meanwhile*. पूर्व काल में, *In the olden time*. Sometimes the में is omitted, especially after समय. Thus लड़ने के समय, *At the time of war*.

84. 4. Various Idiomatic uses.

α. IN THE MATTER OF. इन के देने में तो मुझे कुछ भी उज्र नहीं है, *As regards the giving of them I raise not the slightest difficulty* (lit. to me there is not any excuse whatever).

β. OF PRICE. बेगम ने कितने में खरीदा था, *For how much did the Begam buy (it)*.

γ. MUTUAL RELATION. भाई भाई में ऐसा ही प्रेम होना उचित है, *Between brother and brother the existence of such love is fitting*.

Somewhat similarly in such a phrase as इस में उस में क्या भेद है, *What difference is there between this and that*.

Notice also कहने में नहीं आता है, *Indescribable*, (lit. in speaking it comes not). छोड़ी सी ही जान पहिचान में प्रीति उपज आई थी, *Love had sprung up on a very short acquaintance*.

85. 5. Adverbial.

दृष्ट में *visibly*. सहज में *easily*. छेत में *gratuitously*.

B. USES OF पर (upon).

86. 1. Local.

इन को तो इस पेड़ पर तेरे अहंकार ने लगा रक्खा था, *Thy pride had placed these upon this tree*. भूमि पर पड़ते ही, *As it fell upon the ground*. द्वारही पर यह अंगूठी गिर पड़ी, *This ring fell at the very door*. भारतवर्ष पर चढ़ाव किया, *Went up against India*.

87. 2. Tropical or Figurative.

चाकरों पर भरोसा न करे, *Let him not put confidence in servants.* यह काम इस देश में स्त्रियों पर ही रक्खा है, *In this country this work is deputed to women, (lit. is placed upon women).* मुझ पर दया करके, *Having had mercy upon me.* उस पर क्रोध मत हो, *Don't be angry with him.*

88. 3. Logical or Temporal Sequence.

सर्कार एक महीने की छुट्टी एक साल भर अच्छी तरह काम करने पर देती है, *The Government gives a month's leave upon (its servant's doing) good work for a year.* पानी के छीटे छीटों पर राजा को बटबीज की याद आई, *The king recalled the banyan-seeds upon (seeing) the little splashings of the water.* बिजय होने पर भी चाणक्य आधा राज देने में बिलम्ब करता है, *Even after being victorious Chánakya delays in giving half of the kingdom.*

89.**THE VOCATIVE.**

Two remarks only are called for on the Vocative Case.

1. It may be used with or without an Interjection.
2. In the Sing. the Nom. form is commonly used even where the Noun possesses a Const. form. बेटा (*Son!*) is more common than बेटे. In the Pl. however the form is ओ is preferred to the Nom. Pl.

90.**ADDITIONAL NOTES ON THE CASES.****One Postposition used with two or more Nouns.**

When two or more co-ordinate words occur in a sentence the Postposition is generally written only with the last. यही गुणों और सुकर्मों का सङ्ग इस लोक और परलोक में सुख का देनेहारा है, *The acquisition of these virtues and good works is the bestower of happiness in this world and the next.* बैरोधक और चन्द्रगुप्त को एक आसन पर बैठाकर, *Having seated Bairodhak and Chandragupt upon the same*

throne. जन्म मरण के दुःखों से कूट जावेगा, Will be freed from the pains of (successive) births and deaths. जिस की चमक दमक सुगन्ध से, From the brilliancy and splendour and fragrance of which.

This rule applies to co-ordinate sentences as well. Thus दुनियाँ के दिखलाने और मनुष्यों से प्रशंसा पाने के लिये, *For the sake of displaying to the world and obtaining the praise of men.* (के लिये belongs to the two phrases ending with दिखलाने and पाने).

Sometimes the Postposition is affixed to a word introduced into the sentence to include and unify the co-ordinate words. मनुष्य और ईश्वर दोनों की आंखों में, *In the sight of both man and God.* उस ने उस के पिता और भाई और जो जो उसके मित्र थे उन सब को पत्रद्वारा लिखा, *His (not his "his own" but "another's" "his own" would require अपने) father, and brother, and whoever were his friends, to them all he wrote by letter.*

A Postposition may be repeated with each Noun for the sake of emphasis, distributively, e. g. in such a sentence as यह इस का उस का सब का है, *This belongs to this one, to that one, to a'l.* Or in the common, मुझ में तुझ में, *In me and in you.*

91. Two Postpositions with one Noun.

Sometimes two Postpositions are used with one Noun, especially में से *from in*, and पर से *from upon*. उस का इस संसार में से सर्वस्व गया, *From this world his all has gone.* Very frequently these two Postpositions may be rendered "from among." हम लोगों में से तुम्हारे घर कोई नहीं आवेगा, *No one from among us will come to your house.* दस बारह मनुष्य अपने भाई बंधुओं में से बुला के, *Having called ten or twelve men from among his brotherhood.* आसन पर से उठा देगा, *Will make him rise from off the seat.*

Other combinations are occasionally met with. Thus पास से and में के and तक after an Acc. (the Nom. form) जब मैं इन पेड़ों के पास से आया था, *When I came from near these trees.* पाँच सौ रुपये गली में के कंगालों को भी दिये, *He gave also five hundred rupees to the poor who live in the street.* अपने प्राण तक त्याग दिये, *Gave up even his life.*

92. Repetition of the Nominative.

The repetition of a Nom. is common; it generally has a distributive force, as well as making the Noun Plural. Thus दिन दिन generally means *day by day*, or, *day after day*. नगर नगर ब्राह्मण भेज दिये थे, *Had sent Brahmans to city after city.* दुकान दुकान भीख माँगने लगा, *Began to beg from shop to shop.* जैसे कण कण अन्न से ढेर हो जाता है, *Just as a heap is produced from single grains of corn.*

CHAPTER VI.

THE ADJECTIVE.

93. The Hindî Adjective differs from the English in that it is in many cases subject to inflection, being made to agree with its Noun in Gender, Number, and Case. Some however are uninflected and undergo no change whatever.

Adjectives may accordingly be divided into 2 classes, Inflected and Uninflected.

Adjectives subject to Inflection.

These correspond in form to the का, की, के of the Genitive Case of Nouns. The Masc. ends in आ modified to ए for the Nom. Pl. and for both Sing. and Pl. of the Oblique Cases; the Fem. ends in ई which remains unchanged throughout. These changes are regulated by the Noun which the Adjective qualifies and may be thus tabulated.

Masc. Nom. Sing.	अच्छा लड़का,	a good boy.
„ Oblique Cases Sing.	अच्छे लड़के को, etc.	to a good boy, etc.
„ Nom. Pl.	अच्छे लड़के,	good boys.
„ Oblique Cases Pl.	अच्छे लड़कों को, etc.	to good boys, etc.
Fem. Nom. Sing.	अच्छी लड़की,	a good girl.
„ Oblique Cases Sing.	अच्छी लड़की को, etc.	to a good girl, etc.
„ Nom. Pl.	अच्छी लड़कियाँ,	good girls.
„ Oblique Cases Pl.	अच्छी लड़कियों को, etc.	to good girls, etc.

The so called Noun of Agency, formed from the Verb, by the addition of वाला or हारा can be used as a Noun or Adj. In the former case it is inflected like Class I. of Nouns, in the latter it conforms to the above rules. Thus देने वालों को उचित है, It is fitting for donors to....., but सुख देनेवाले मनुष्यों को उचित है, It is fitting for peace-giving men to.....No Adj., when used as an Adj. has such a form as ओं for the Pl. Oblique Cases,

94. There are not a few Adjectives which *theoretically* possess different terminations for Masc. and Fem. The Masc. ends in a consonant and the Fem. is formed by the addition of **जा**.

Masc. सुशील, Fem. सुशीला, of a good disposition.

„ वारिज, „ वारिजा, water-born.

„ कुरूप, „ कुरूपा, ill-shapen, ugly.

Many of these are more commonly used as Nouns than as Adjectives, and others when used as Adjs. have a strong tendency to retain the Masc. form, whether the qualified word be Masc. or Fem. Thus यद्यपि मेरी बुद्धि अत्यन्त परिमित है, *Although my intellectual power is but limited*. The Fem. form however is sometimes used यह सीता की के बचन हर सुशीला और पतिव्रता स्त्री को याद रखने योग्य हैं, *These words of Sītā are for every amiable and faithful woman worth remembering*.

Generally speaking however these Adjectives may be treated as Adjectives of one termination.

95. Uninflected Adjectives.

These have one termination only, both for Masc. and Fem. and undergo no inflectional change when used in the Oblique Cases. They commonly terminate in a consonant or in ई, e. g. लाल *red*, कठिन *difficult*, चतुर *clever*, धनवान *rich*, भारी *heavy, important*, ज्ञानी *learned*, भीतरी *inner*, प्रतापी *illustrious*, अधिकारी *possessing power*.

Many of these Adjs. ending in ई are used more commonly as Nouns than as Adjs. As Adjs. they possess but one termination for Masc. and Fem., and are uninflected, but when used as Nouns conform to the rules affecting Nouns. In the sentence, संसार की उपयोगी सब विद्या पढ़कर, *Having studied all those sciences which are useful to the world*, उपयोगी is used as an Adj. of one termination, and qualifies a Fem. Noun with its form unchanged; as a Noun however उपयोगी would be a helper (Masc.) a “lady help” would be उपयोगिनी. So in the sentence वह ज्ञानी पुरुष अपने और

विषय के लाभ का कारण होता है, *That wise man becomes a cause of benefit to himself and to the world.* Here ज्ञानी is used as an Adj. but it is far more frequently met with as a Noun.

96. The Adjectival Suffix सा. A loose suffix सा is often added to other words, converting them into Adjectives. These are then inflected as adjs. of two terminations, that is to say सा becomes से and सें for the Masc. Obl. and for the Fem. respectively.

a. This addition of सा to a word gives the meaning of "like."

उस के निकट भूत और भविष्य दोनों वर्तमानसा है, *With Him the past and the future are as the present.* थकासा घूमकर, *Walking round as though tired.* तुमसा पुण्यआत्मा दूसरा कोई नहीं, *There is no other such holy one as you.* In the following, से is used somewhat absolutely. जिस को मित्र और उदासीन सभी एक से हैं, *To whom both friends and those who remain neutral are alike.*

In the following phrases the force of सा is slightly modified वह कौन सा काम है, *What sort of work is it?* कौन सा मनुष्य है जिस ने..... *What sort of a man is he who.....?*

b. The सा commonly affixed to Adjs. Dr. Kellogg takes to be distinct from the above both in derivation and meaning. It gives an intensive force लड़के को थोड़ा सा खर हो गया, *The boy has just a little fever.* बड़ा सा सांप, *a huge snake.* In many cases however the addition of सा is somewhat idiomatic and involves no appreciable modification of meaning, e. g. इस कारण उस का सिर कुछ भारी सा हो गया था, *Owing to this his head had become a little heavy (i. e. with a dull headache).* Here evidently सा is not intended to intensify भारी.

c. सा added to an Adj. sometimes gives the force of the English —ish, लालसा reddish, बड़ा सा biggish, probably.

this is the force of **सा** in the last illustration given, *his head was a little heavyish*. This **सा** must be considered as belonging to *a*. and not to *b*.

97. Adjectival use of **सरीखा**, **नाई**, **रूपी**, and **नाम**.

- a. **सरीखा**, used with the Const. form of the qualified word (if such exist), has much the force of **सा** *a*. कुछ तेरा गुरु जानता है कुछ मुझ सरीखे लोग जानते हैं, *Your guru knows something but such like people as I also know something*. यदि कोई हम सरीखी लुगाई होती तो तड़प के मरजाती *Had you been any such like woman as we are, you would have got into a fluster and died*.
- b. **नाई**. Somewhat similar is the use of **नाई** following a Noun inflected in the Gen. Fem. उन्मत्त हस्ती की नाई अपने मार्ग में सीधा चला जाय, *Let him go straight upon his way like a furious elephant (i. e. not to be turned aside)*. आप भी मेरी नाई इन दुराचारों से चबराये हुए हो, *You, like me, become distressed at these evil practices*.
- c. **रूपी**. This word, from **रूप** form, has a somewhat peculiar but common use. It is placed between two words, the latter of which is a metaphor illustrating the former. Care must be taken to remember that the first word is the *qualified* word, the latter the *qualifying*. गुण रूपी आभूषण, *jewel-like virtues*, अविद्या रूपी अन्धकार, *ignorance like darkness*; असुर रूपी वन, *demons like a forest*. Occasionally the order of words is reversed, but, I believe, incorrectly, thus आप ने अमृतरूपी उपदेश दिया है, *You have given teaching like nectar*.
- d. **नाम** (name) added to a person's name, is often equivalent to "named," and as far as the construction of the sentence is concerned, becomes, with the proper name, a compound adjective. चन्दनदास नाम एक बड़े धनी जौहरी को घर में अपने कुटुम्ब को छोड़कर, *Having left*

his family in the house of a very wealthy jeweller named Chandandás; बिचक नाम एक दासी, a handmaid named Bichakshandá. I have noted instances of a Fem. form being used उन की स्त्री बुद्धिबती नाची, His wife named Buddhivati.

The more grammatically formed नामक is also used, पर्वतक नामक named Parbatak.

98. Adjectival Prefixes.

There are a few Adjectival Prefixes which are commonly added to Nouns, converting them into Adjectives, and adding the adjectival force contained in the prefix. Occasionally the adjectival meaning is alone imparted to the word and it still remains a Noun.

The most common prefix of this kind is सु (good, excellent, etc.) with its contraries कु and दुः (bad, etc.)

सु रूप	shapely, beautiful.	कु रूप	ill-shapen, ugly.
सु जात	well-born.	कु जात	base-born.
सु चाल	good conduct; (lit. walk) or as adj. well-behaved.	कु चाल	bad behaviour.
सु कर्म	a good work.	कु कर्म	an evil deed.
सु गम	accessible, (lit. easy to go to).	दु गम	difficult of access.
सु गन्ध	fragrance.	दु गन्ध	stench.

Similarly अल्प little, सब all, or, the whole.

अल्पज्ञानी a man who has a little knowledge.

सर्वज्ञानी possessed of all knowledge.

99. Special Constructions.

योग्य Suitable, तुल्य equal, समान equal to, or similar, बराबर (from the Persian) equal to, partake more of the character of Postpositions than of Adjectives as a rule, and are then constructed with an inflected Genitive, e. g. जो ग्रहण करने के योग्य न हो, Which may not be worthy of acceptance. इस के समान कोई

बड़की भी बतुर नहीं, *There is no girl equal to her in cleverness*; और उपाध्यायों के तुल्य, *like other spiritual directors*.

Sometimes however they are used as ordinary Adjectives उस ने यही कहना योग्य समझा, *He regarded it suitable to say this*. योग्य is predicated of यह कहना which is treated as a Noun. दोनों समान खन्धु थे, *Both were equal brothers, (i. e. one was not greater in dignity, etc. than the other)*.

100. Nouns used as Adjectives.

Sometimes one Noun is put before another as an Adjective. Thus ये पापी कान, *These sinners of ears*. इतिहास ग्रन्थों में, *In history-books*.

COMPARISON OF ADJECTIVES.

101. In Hindī there are no regular *degrees of comparison* corresponding to the English *er, est*; *more, most*, as in *stronger, strongest*; *more able, most able*. An equally effective result however is secured in other ways.

The Comparative.

The general mode of expressing the Comparative Degree is by an ordinary Adj. qualifying that which is compared while that with which it is compared is put in the Ablative Case. अपने को औरों से अच्छा और औरों को अपने से बुरा दिखलाने को, *For the sake of shewing yourself to be better than others, and others worse than yourself*.

Another method is to use the Conjunctive Participle of बढ़ना *to go forward, to advance*, with the Abl. Case of that with which the comparison is instituted. Thus मुझसे बढ़कर अब इस संसार में और कौन पुण्यात्मा है, *Who is there now in the world more holy than I?* तर as a Postfix was originally a true comparative, but in Hindī it has lost this force and simply gives intensity. पन्द्रह दिन तक घोरतर युद्ध हुआ, *For fifteen days a very fierce battle raged*.

अधिक (*more*) generally used in a quantitative sense, is sometimes also used qualitatively, and then *may* be used for expressing the Comparative Degree.

102. The Superlative.

The Superlative may be expressed by the use of an ordinary Adj. by putting that with which the comparison is made in the Abl. and prefixing the word सब (all), यह सब से छोटा है, *This is the least of all* (lit. *this is small of all*). This is the conventional method, but often the Superlative is expressed in other ways. इस नगर में जो अच्छे से अच्छे पंडित हैं उन को मेरे पास लाओ, *Those pundits who are the very best in the city, bring them to me.*

Commonly no comparison is instituted, but a very strong Adj. or Adverb is brought into requisition, e. g. मुख्य *chief*, अत्यन्त *exceedingly*, added to an Adj. or the individual is referred to as एक ही, अकेला, *the one, alone*. Note the following मर्यादा पुरुषोत्तम *the very limit of good men* (i. e. *among good men he is on the extreme edge*).

An interesting idiom is that found to express the superlative excellence of many, as for instance of the soldiers of an army सब एक से एक बलवन्त हैं, *They are all each one better than each other.*

103. Syntax of the Adjective.

The Adj. may either qualify the Noun or be used predicatively लाल घोड़ा है, *There is a bay horse*, or घोड़ा लाल है, *The horse is a bay*.

The rules for the agreement of the Adj. with the Noun it qualifies have already been given. When used predicatively it agrees with its Noun in Number and Gender, but is used in the Nom. even though the word of which it is predicated be Accusative. When the Acc. form with को is used, the Adj. *maybe* used in the Masc. Sing. irrespective of the Number and Gender of the word which it qualifies. उस ने तो औरों को भूला समझा था,

He regarded others indeed as forgetful. इस ने मेरी सीधी बात को उलटा समझ लिया, *This (woman) has understood my simple word in a different sense.*

When one Adj. qualifies two or more Nouns differing in Gender it commonly assumes the Masc. form, but *may* agree in Gender with its nearest word.

An Adj. is often used alone, the Noun being understood, वह सौ बुरी भली सुन लेती, *She hears a hundred bad and good (words) (i. e. she receives all kinds of abuse).* This probably accounts for the idiom of उचित. उस को उचित है, *It befits him.* Some such word as काम is probably understood, *to him it is a fitting work, or duty.*

104. Repetition of Adjective.

- a. The repetition of an Adj. may merely indicate plurality. बड़े बड़े ढेर लगे हुए हैं, *There are placed great heaps.*
- b. Sometimes intensity. ठीक ठीक वृत्तान्त, *The exact account (of a transaction).*
- c. Sometimes there is a distinctly distributive force. जो जो कुछ उस ने रीन्या हो थोड़ा थोड़ा सब मेरे पास ले आ, *Whatever he may have cooked bring to me a little of each one of them all.*

CHAPTER VII.

THE PRONOUN.

105. Hindí is rich in Pronouns, and familiarity with their shades of meaning and idiomatic uses is very necessary.

There is, properly speaking, no 3rd Personal Pronoun, but this want is adequately supplied by the Proximate Demonstrative Pronoun **यह** *this*, and the Remote Demonstrative **वह** *that*.

Hindí has an advantage over English in possessing a true Interrogative Pronoun **कौन** *who*? As well as a Relative **जो**. In English *who* has to supply both places.

1ST & 2ND PERSONAL PRONOUNS.

106. The 1st and 2nd Personal Pronouns, **मैं** *I*, and **तू** *thou*, are thus declined.

Sing. Nom.	मैं <i>I</i>	तू , <i>thou</i>
Const. Base	मुझ	तुझ
Acc. & Dat.	मुझे, मुझ को, me, or to me	तुझे, तुझ को
Agent.	मैं ने, by me	तू ने
Abl.	मुझ से, from me, etc.	तुझ से
Gen.	मेरा, मेरे, मेरी of me, i. e. <i>my, mine</i>	तेरा, तेरे, तेरी
Loc.	मुझ में, पर, etc. in me, etc.	तुझ में, पर, etc.
Plural Nom.	हम, we	तुम
Const. Base	हम	तुम
Acc. & Dat.	हमें हम को, हमों को	तुम्हें, तुम को, तुम्हों को
Agent.	हम ने, हमों ने	तुम ने, तुम्हों ने
Abl.	हम से, हमों से	तुम से, तुम्हों से
Gen.	हमारा, -रे, -री	तुम्हारा, -रे, -री
Loc.	हम में, हमों में	तुम में, तुम्हों में

107. Use of the Constructive Base.

Where the Pronoun is in apposition with another word, or loosely compounded with it, the Const. Base is used and the second word alone takes the Postposition, e. g. मुझ सरीखे लोग, *People such as I am.* मुझ अकेली की बात, *The word of me alone.* तुम मुझ छोटे भाई को अपने माल के पीछे दुःखी नहीं करोगी, *You will not cause me, your younger brother, to be troubled on account of your property.* तुमसा पुण्यात्मा, *Such a holy man as you.* हम लोग, *We, or, we people.*

Occasionally the Genitive is used in this way, निश्चय कोई हमारा सा दुखिया है, *Of a truth there is some one in as great trouble as I am.* हमारे ऐसे मन्दभाग्यों को, *To those who are as unfortunate as I am.*

Sometimes ई is joined to this Const. Base giving additional force to the word, हमी लोगों को मारा, *Has smitten us indeed.* सोच हमी लोगों का है, *Ours indeed is the anxiety (not theirs).*

108. Alternate forms for Acc. & Dat. It is not very evident on what grounds one or other of these forms is preferred, it appears to be largely a matter of taste. Possibly there is a tendency to prefer the form with को for the Acc. and मुझे, तुझे, etc. for the Dat., but nothing more than a tendency. It is followed in the following sentence उस लोक में भी तुम्हें इस से अधिक मिलेगा, *In the other world also you will obtain more than this (dignity).* But in the following the same form is used as Acc. जब मुझे आप ने भेजा, *When you sent me.*

109. The Genitive. It will be noticed that the usual Genitive terminations का, की, की, are here replaced by रा, रे, रो, but apart from the change of क to र they are declined in exactly the same way. It may be well to again remind

the student that the gender of the thing possessed, not of the possessor, determines the gender of this termination. It is मेरा घोड़ा, *my horse*, because *horse* is Masc., be the speaker man or woman.

110. Use of Singular and Plural.

In English "we" is used for the Singular in state documents, as the "plural of majesty." In Hindi however हम, हमारा, etc. are used for the Singular very commonly, both in conversation and written compositions हम नहीं करेंगे, *I will not do (it)*. यह हमारा है, *This is mine*. Among the better educated however the use of the Singular Pronoun, *for the speaker*, is considered more elegant, and more especially so when addressing superiors.

The use of the 2nd Personal Pronoun is a matter of much greater importance, and great care should be exercised in the choice of the right word.

For the sake of bringing into one paragraph what has to be said on this point, it may be well to anticipate somewhat, and to consider the use of आप (some what equivalent to "your honour") as well as the use of तू and तुम.

We have thus three possible forms of address तू 2nd Pers. Sing., तुम 2nd Pers. Pl. and आप 3rd Pers. Pl.

The latter (आप) is the "pronoun of respect" and is the usually accepted form of address, not only in speaking to elders, and superiors, but also between equals in polite conversation. It is also well to use it to those in subordinate positions, who would be spoken to as *Mr.....* in English.

तुम may be used by natives of equal position between themselves in familiar intercourse, but a European could not use it safely in this way. It is appropriately used to personal servants

and to such subordinates ~~and others~~ before whose name the *Mr.* would be dropped in English.

It will be at once realized how essential it is to discriminate wisely in the use of these two forms of address. To use **तुम** where **आप** is required will naturally give great offence, to address a man as **आप** where **तुम** is appropriate will be regarded as clumsy irony.

तू is best dismissed from the European's vocabulary. In his lips, it would, in the vast majority of cases, be taken to indicate contempt, or at best, be regarded as the outcome of ignorance or harshness.

Among the Indians themselves **तू** generally signifies supposed inferiority (of age or position) but not necessarily contempt or even harshness. A man will use it towards his wife or child. A servant also may be addressed in this way and kindly familiarity, rather than disdain, indicated. A guru, as a kind of spiritual father, will thus address his disciples. The villagers employ **तू** far more freely than town residents, they frequently use it among themselves, and I have myself been addressed in this way where there was no apparent desire to treat me otherwise than with somewhat familiar courtesy.

111.—One other very important point remains to be noticed. In what way should God be addressed in prayer? In Urdu there is nothing to be discussed, **तू** is as appropriate in Urdu as "Thou" is in English. It is otherwise in Hindi however. Many Missionaries adopt **तू**, and have been followed by Indian Christians, and probably many Hindus who have been educated at Mission Schools would say that this is allowable. My own enquiries, however, from Hindus who have not had their own views warped by frequent intercourse with Christians, have resulted in this, that **आप** is the only fitting word to use, **तुम** may be used forgetfully but is lacking in reverence, **तू** is simply out of the

question as grating as "You" is when used to God in English. Every student will do well to investigate this matter for himself.*

In all cases where **तुम** and **आप** are used, the 2nd and 3rd Pl. of the Verb, respectively, are required.

It may be noted that with other parts of the Verb other than the Imperative, both Singular and Plural, 3rd Person, are found used by Hindî writers after **ईश्वर** and **परमेश्वर**.

112 Omission of the Personal Pronouns.

As the Verb generally indicates, by its termination, the Number and Person of the subject, the Pronoun is frequently omitted. **तुम जाओगे हां जाऊंगा**, *Will you go? yes (I) will go.* **कहाँ जाते हो**, *Where are you going?* Or take the following as a good illustration **मैं तो घड़े की मक्खली हूँ रखोगे रहूँगी निकाल दोगे चली जाऊँगी**, *I am (like) a fish in a water vessel, keep (me and I) remain, turn (me) out (and I) go away.*

3RD PERSONAL AND DEMONSTRATIVE PRONOUNS.

113. As already stated the Proximate and Remote Demonstrative Pronouns serve also as the 3rd Personal Pronoun, **यह** *this (one)*, generally referring to, *he, she, it*, present, and **वह** *that (one)*, to a person either absent, or in a more remote position than the one indicated by **यह**.

* Since writing the above I have noted the following **हे ईश्वर ! तू इस देश की स्त्रियों को अब भी कभी बुद्धि और समझ देगा**, *O God ! now also when wilt Thou give wisdom and understanding to the women of this country?* The ! in the sentence however indicates English if not Christian influence. Also **दीनबंधु दीनानाथ दीनहित कारी मुझ पापी महा अपराधी दूबते हुए को बचा और कृपादृष्टि कर**, *Friend of the humble, Lord of the humble, Helper of the humble, save this sinful, greatly transgressing, perishing one, and look upon me in pity.* (The Verb in the Singular.)

Sing.	Proximate.	Remote.
Nom.	यह, यह (*यही, यिही)	वह, वुह (*वही)
Const. Base	इस, इसी *	उस, उसी *
Acc.	यह, इस को, इसे	वह, उस को, उसे
Dat.	इस को, इसे	उस को, उसे
Agent.	इस ने	उस ने
Abl.	इस से	उस से
Gen.	इस का, के, की	उस का, के, की
Loc.	इस में, पर, etc.	उस में, पर, etc.
Plural Nom.	ये	वे
Const. Base	इन, इन्हीं	उन, उन्हीं
Acc. & Dat.	इन को, इन्हीं को, इन्हें	उन को, उन्हीं को, उन्हें
Agent.	इन्हीं ने	उन्हीं ने
Abl.	इन से, इन्हीं से	उन से, उन्हीं से
Gen.	{ इन का, के, की इन्हीं का, के, की	उन का, के, की उन्हीं का, के, की
Loc.	इन में, इन्हीं में	उन में, उन्हीं में

114. Alternate forms.

The forms यह, वही, इसी, उसी have somewhat of an intensive force, as though ही had been added, and possibly this is the origin of these forms though the ह has disappeared. In the plural the ह appears without the ई, but this plural form with ह has a less marked intensity than the singular form in ई.

घोर नन्दों का नाश करके इसी को राजा बनायें, *And having destroyed the family of Nand, we will make him king.* इसी वंश में महानन्द का जन्म हुआ, *In this tribe was Mahánand born.* जिस बात पर महाराज हँसे उसी पर मैं भी हँसी, *At which thing the Maharāja laughed at that very thing I also laughed.*

* This addition of ई is found throughout the singular, इसी को, उसी को, etc.

115. Constructive Bases. The Constructive Bases of all the Pronouns are used in the way that has already been explained in § 107; the second form having a somewhat intensive force as explained in § 114.

इसी कारण उन सब ने मिल कर यह बात बनाई है, *It is for this cause that they having all joined together have concocted this thing.* ऐसे बड़े बड़े के वृक्ष इन्हीं छोटे बीजों के अन्तर्गत हैं, *Such great banyan trees are contained in these small seeds.*

116. Use of Singular and Plural.

In the Nom. Case of these Pronouns, especially of यह, it is common to use the Sing. form with a plural meaning (and with a plural verb).

यह तीनों मेरे ही लगाये हैं, *These three have been affixed by me.* लड़कियों के सुनने योग्य भी यही बातें हैं, *These words are fit for even children to hear.* यह पकवान खिला दिये, *Gave them these viands to eat.* (The verb shews that पकवान is plural).

Although some writers prefer this use of the singular form, others retain the plural where the plural meaning is required. ये तीन हमारी भूमि की कामना रखते हैं, *These three covet our land.* वे ये हैं, *They are these.* स्त्रियों की बड़ाई में ये दोहे कहे हैं, *Has spoken these couplets in praise of woman.*

117. Idiomatic Uses.

Just as in English "this" and "that" are often used in a very indefinite way, signifying a previous argument, or a whole sentence or paragraph, "according to that" "after this" or with some word understood "it (i. e. the weather) is fine" so the Hind use of यह and वह correspond to such usages very closely. इसी से और आठों भाई इस से भीतरी द्वेष रखते थे, *From this (circumstance) the other eight brothers inwardly hated him.* उस ने यह सोचा कि, *He thought this that.....* जिस का परिणाम यह हुआ कि, *The end of which was this that.....*

So in such phrases as *इस के बाद* or *उस के बाद* *after this, after that*; *इस पर, whereupon, moreover*; *न यही न वही, (He's) neither one thing nor the other,*

In reports of dialogues, etc. *यह* and *वह* are used of two persons as "one" and "the other" occur in English. *जिस से उन को इन का विश्वास हो गया है, On which account they have trusted them* (lit. *from which, to them, trust of these, has become*).

Sometimes the same pronoun is used in the same sentence referring to different persons or things. *जो जैसा करेगा वैसा ही उस से उस का बदला पावेगा, Just as any one may act, in like manner from Him (i. e. God) will he obtain its (his conduct or doing's) punishment or reward* (lit. *exchange*).

HONORIFIC AND REFLEXIVE PRONOUNS.

118. The Honorific Pronoun. *आप* is the pronoun of respect. It is somewhat equivalent to "your honour" though used far more freely. It might be rendered "Sir" but this is the 2nd person, whereas *आप* is a 3rd person as regards construction, and must have Verb, Adjectives, etc. agreeing with it in the 3rd Pers. Pl.

Its use has already been referred to in § 110.

Its form undergoes no change in declension, *आप को, आप का, etc.* Its plural is commonly indicated by the addition of *लोग*, thus *आप लोग, आप लोगों ने, आप लोगों को, Your honours, etc.*

When *आप* is found with the 2nd Person Pl. of the Verb it must be regarded as a slip, just as it is not uncommon in English to find a note commenced in the 3rd Person dropping into the ordinary letter form of 1st and 2nd Persons.

119. The Reflexive Pronoun.

The Reflexive Pronoun has the same form in the Nominative as the Honorific *आप*, but has little else in common.

This Reflexive **आप** is the same for both genders and for all three persons and unlike the English (*I myself, you yourself*), does not necessitate the repetition of the Personal Pronoun before it; **आप** may mean *myself, yourself, himself*, etc.

Its declension is as follows:—

Nom.	आप, अपने आप
Acc.	अपने को, अपने तर्ह, अपने आप को
Dat.	आप को
Agent.	आप ने
Abl.	आप से, आप से आप, आप ही आप
Gen.	अपना, -ने, -नी
Loc.	आप पर, में, अपने पर

The Plural is the same as the Sing., e. g. बहुत तो उन में से आप ही नहीं जानते, *Among them there are many who do not themselves know.*

But when in the plural the idea of reciprocity is involved a form **आपस** is used, सब आपस में बात चीत किया करती हैं, *All the women are talking among themselves.*

120. The use of **अपना** is perfectly simple, but needs attention on the part of the student. Whenever a Possessive Pronoun is used belonging to the subject of the Verb in the sentence **अपना** must be employed, thus

मैं अपने लड़के को भेजूंगा,	<i>I will send my son.</i>
तुम ने अपने लड़के को भेजा,	<i>You sent your son.</i>
वह अपने लड़के को भेजे,	<i>Let him send his (own) son.</i>

यह उस के लड़के को भेजे, Would mean "Let him send his (some one else's) son.

The same rule about using the Possessive Case of the Reflex. Pron. where the Pronoun belongs to the subject of the Verb applies also to the other Cases. यह अपने को राज का भागी समझता था, *This man regarded himself as the possessor of the kingdom.*

Occasionally this rule is broken, but only where the reference of अपना to its proper subject is obvious, thus राज उसी का नाम है जिस में अपनी आज्ञा चले, *Kingdom is the name of that in which his own command will be carried out.* पर वहां कठिन बात होती है जहां ऐसा होता है कि घर की तो अपने संग कोई न हो केवल आप और अपना पतिही हो, *But it is a difficult matter there, where the circumstances are these, that there be no (woman) of the house with one's self, only one's self and one's husband.* उन को अपने अपने धर्म की पुस्तकें पढ़ाई जातीं, *They are taught their own religious books, (each one his own).* ताले तो उनके अपने ही थे, *The locks were their own.*

Sometimes the अपना though not referring to the subject of the principal Verb in the sentence, has a subsidiary Verb with which it is connected, thus in such a sentence as उस ने सब लोगों को अपने अपने घर जाने दिया, *He dismissed all the people to their own homes (he give all the people to go each one to his own house);* the अपने अपने refer to the subjects of जाना though not of दिया. Similarly in the following तू डरता है तुझे अपने मन का हाल जानने में भी भय लगता है, *Thou art afraid, terror siezes thee in taking knowledge of the condition of thy own mind.*

121. As the use of this Reflexive Pronoun presents not a few irregularities a few more illustrations are given.

Nom. मैं तो आप चाहता हूँ कि, *I myself indeed desire that...* आप तो भली बनी और हम सब को बुरे ठहराती है, *You are made out to be good yourself and prove us all to be wicked.* जाननेवाली अपने आप बना लेती है, *She who knows (how to do it) makes (it) herself.* आप अपने हाथ से कर लेती है, *She herself does it with her own hand.* In the following sentence अपने आप is used almost adverbially "of their own accord" और यदि आप इन से दूर रहना चाहेंगे तो अपने आप आप के पीछे फिरेंगे, *And if you wish to remain at a distance from them they will themselves follow you.*

Acc. & Dat. तू ने अपने तर्ही निरा निष्पाप समझ रक्खा है, *You have imagined yourself to be altogether without sin.* तू ने अपने भुलाने को

प्रशंसा पाने की इच्छा से यह फल इस पेड़ पर लगाई लिये थे, *Out of the desire of obtaining praise, you have, unto the plunging of yourself in forgetfulness, placed these fruits on this tree.*

- Abl. अपना काम जो आप से इच्छिपूर्वक होता है सो कदापि नौकरानी नहीं कर सकती है, *As one's own work is done by oneself with pleasure (or eagerness), in the same way a servant is not able to do it.*

The phrase आप ही आप is generally found in dramas, where the actor is supposed to be speaking to himself.

आप से आप means "by itself" "spontaneously" as in such a sentence as मैं ने नहीं गिराया वह आप से आप गिरा, *I did not throw it down, it fell of itself.*

- Gen. अपने साथ ले आया, *He brought (him) with him.* फिर अपने सासु से बोली, *Then she said to her mother-in-law.*

- Loc. यह काम मैं अपने ऊपर उठाती हूँ, *This work I take upon myself.* अब की बार दस रुपये हम अपने पास से दे दिला देंगे, *This time I will have ten rupees given to you from my own funds.*

- आपस. हम सास बहू आपस में समझ लेंगी, *We two, mother-in-law and daughter-in-law, will come to an understanding between ourselves.*

122. Occasionally to give additional force निज, (*own*) is joined to अपना, e. g. हम तुम्हें एक अपने निज के काम में भेजा चाहते हैं, *I want to send you on very special work of my own.*

The repetition of अपने generally gives a distributive force. अपने अपने देश चले गए, *They went away, each one to his own country.* इन्द्रियां अपना अपना कार्य करती हैं, *The members of the body perform their own work (each one its own).*

RELATIVE, CORRELATIVE AND INTERROGATIVE

123. The declension of these corresponds very exactly, the only difference being in the characteristic letter of each, viz. ज्ञ of the Relative, स and त् of the Correlative, and क् of the Interrogative. These characteristic letters are not peculiar to these Pronouns, but will be found also possessing similar force in groups of Pronominal Adjectives and Adverbs.

SING.	RELATIVE.		CORRELATIVE.		INTERROGATIVE.	
Nom.	को	<i>who, which</i>	सो	<i>he, etc., that</i>	कौन	<i>who ?</i>
Const. Base.	जिस		तिस		किस	
Acc.	को, जिसे,	जिस को	सो, तिसे,	तिस को	(कौन.)	किसे, किस को.
Dat.	जिसे,	जिस को	तिसे,	तिस को	किसे	किस को.
Agent.	जिस ने		तिस ने		किस ने.	
Abl.	जिस से		तिस से		किस से.	
Gen.	जिस का, के, की		तिस का, के, की		किस का, के, की.	
Loc.	जिस में, etc.		तिस में, etc.		किस में, etc.	
PLURAL.						
Nom.	को		सो		कौन.	
Const. Base.	जिन, जिन्यों		तिन		किन.	
Acc. & Dat.	जिन्हें, जिन को, जिन्यों को		तिन्हें, तिन को, तिन्यों को		कित्ने, किन को, कित्नों को.	
Agent.	जिन्यों ने		तिन्हों ने		कित्नों ने.	
Abl.	जिन से, जिन्यों से		तिन से, तिन्यों से		किन से, कित्नों से.	
Gen.	जिन का, जिन्यों का, के, की		तिन का, तिन्यों का, के, की		किन का, कित्नों का, के, की.	
Loc.	जिन में, जिन्यों में		तिन में, तिन्यों में		किन में, कित्नों में.	

124. Some of these forms belong perhaps rather to Grammar than to Literature, being seldom or never met with, but there is no reason why they should not be used if occasion demanded.

The Correlative.

The above remark applies peculiarly to the oblique cases of **सो**, these forms in **त**, more or less modified, are met with commonly in poetry, but in modern prose Hindi are almost invariably replaced by the Remote Demonstrative Pronoun **वह**, e. g. **कहो जिस काम को गए थे उस का क्या किया**, *Tell (me) that business on which you went, what have you done about it?* **जो कोई काम बल से नहीं बनता है वह बुद्धि से सहज में ही निकल आता है**, *Whatever work can not be accomplished by strength, that (work) is easily effected by wisdom.* **जो स्त्री सुहागिन हैं वह कभी कोई व्रत न करें**, *Those women whose husbands are living, let them not perform any religious austerities.*

In the Plural Nom. **सो** is not common, being replaced generally by **वे**, the repeated **सो सो** is plural with a distributive force. **जो मुझे याद आती जाती है सो सो बतलाये देती हूँ**, *The things which came to my memory these I explain to you.*

Not infrequently either the Correlative or the Relative Pronoun is omitted. **जो जो बातें लड़कियों और स्त्रियों के सीखने योग्य हैं सुनाऊँगी**, *Whatever things are fit for girls and women to learn I will tell you.* **अच्छा महाराज आप की इच्छा हो सो कीजिये**, *Very good Mahārājā whatever you may wish, so do.* **हुआ सो हुआ**, *what has happened has happened.*

सो is often not a Pronoun but means "therefore" "accordingly" **सो अब योग्य है, कि accordingly it is now fitting that.....**

125. The Relative.

It should be noticed that whereas the sentence with the Relative is generally placed second in English, in Hindi it almost invariably comes first. In English we should say *Where is the man who came yesterday?* In Hindi *The man who came yesterday, where is he?* **जो कल आया सो कहाँ है**, or the Correlative may be omitted, **जो कल आया कहाँ है**.

In some sentences where the Correlative is wanting the Relative becomes almost equivalent to an Indefinite Pronoun and must be so translated, जैसी जिस की रुचि थी और जो जिस में निपुण था उसी की ले बिठा, *Just as was any one's pleasure, and in what anyone was clever, that he took and sat down.*

जो is also frequently a Conjunction meaning "if" and may or may not be followed by *तो* (*then*) in the next sentence. जो स्त्री बुद्धिमती होती है तो घर के सब काम अच्छी भाँति होते हैं, *If the wife be clever then all the work of the house goes on well.*

126. The Interrogative.

The Interrogative is used in direct questions *तू कौन है, Who are you?* उस ने किसे किसे पकड़ा है? *Whom has he caught?* किस ने कहा, *Who said (it)?*

Also with a meaning which is somewhat akin to the Relative, thus *कि वे भेद लेते रहें कि कौन हम लोगों से शत्रुता रखता है और कौन मित्रता, That they may bring the secret as to who cherishes enmity towards us and who friendship.* वह जानती भी नहीं कि धर्म किसे कहते हैं, *She does not even know what it is which people call religion.*

कौन repeated carries a distributive force as well as denoting the plural, e. g. तू ने पुण्यकर्म कौन कौन से किये हैं, *What kinds of good works have you done?*

127. There is another Interrogative, viz. क्या, and it is somewhat difficult to define its exact place. Sometimes it appears to be interchangeable with कौन. Thus in the two following sentences *हँसने की कौन बात थी, What was the joke; क्या आज्ञा है, What is (your) order?* there seems no reason why कौन should be used in one sentence and क्या in the other, and yet one feels that though क्या might be substituted for कौन in the first sentence, कौन could not be substituted for क्या in the second.

To say that कौन is more often used for persons and क्या for inanimate objects, is correct, but does not bring out the real distinction. The real distinction seems to be the following, कौन

refers to a distinct individual or thing as regards its individuality, क्या has more to do with its character and nature. Thus "you have not obeyed my order" "which order?" here कौन आज्ञा would be correct, not क्या आज्ञा. "A man has come" it might be replied, क्या मनुष्य or कौन मनुष्य the first would rather imply, *what kind of a man?* that is, *on what business has he come?* the second would mean, *who is he?* that is, *what is his name, etc.?*

More commonly क्या is used as a very indefinite interrogative in the same way as the English "what?" in such phrases as *what has happened?* क्या हुआ or *What did he say?* उस ने क्या कहा.

Often also it is indicative of surprise क्या सब लोग यह बात जान गए *what! does everyone know this?*

The following illustrates a very common idiomatic use of क्या. हम ने ऐसे धुंसे लगाये कि नौकर तो क्या उन के लाला भी जन्म भर नहीं भूलेंगे, *I laid on such thumps, that let alone the servants, even their master won't forget it as long as he lives.*

Frequently the interrogative character of क्या is lost, as, पुरुषों के भाग्य से उचित अवसर्ति की भी क्या क्या गति होती है कोई नहीं जानता, *By men's fate, the various circumstances of the ups and downs (of life) which happen, no one understands them.* अभी न जानें क्या क्या कष्ट तुम को सुनना होगा, *Now it can't be known, what various ills you will have to hear.*

128. Declension of क्या.

Elements of a declension of क्या are met with, thus काहे को *Why? For what purpose?* काहे से with much the same meaning but referring rather to the *motive from which* than the *purpose to which*. The phrase काहे वाले is heard not infrequently but can hardly be considered elegant Hindi.

THE INDEFINITE PRONOUNS.

129. The principal Indefinite Pronoun is कोई *any (one or thing)*, it is declined only in the Singular as follows:—

Nom.	कोई.
Const. Base.	किसी.
Acc. & Dat.	किसी को.
Agent.	किसी ने.
Abl.	किसी से.
Gen.	किसी का, के, की.
Loc.	किसी में, पर.

Occasionally कोई is used as a Plural, e. g. तपोवन में कोई दिन रह के, *Having remained some days in the ascetics' forest*, but the plural is generally supplied by other words कितने *some*, कई *several*.

Where कोई कोई is used the distributive force is prominent. इस पर किसी किसी सखी का मुंह कुछ कुछ लटक गया, *Where upon the face of this and the other one of her maidens began to droop somewhat*.

Sometimes न is inserted between the two words, the meaning is then some one or other कोई न कोई कहता है, किसी न किसी ने कहा *some one or other says, or, said*.

One or two further illustrations of the use of कोई are added. कच्चा हाल कभी किसी को किसी बात का न बतावे, सुन सब की ले, किसी की किसी से न कहे, *Let him never tell to anyone untrustworthy news (lit. uncooked condition or state) of any matter, let him hear (the words) of every body, but not repeat (the words) of anybody to anybody (else)*. किसी का कुछ करते और किसी का कुछ, *They do one thing to one person and another to another*. पर चब्राने की कोई बात नहीं है, *But there is nothing to be anxious about*. जब कोई किसी को मारता है, *When anyone strikes another*.

130. The Indefinite कुछ might be called an Indefinite Proportional Pronoun, for it is generally used to signify some indefinite part of a whole, or to indicate degree. Even in such phrases as कुछ मनुष्य the stress is not on *some individual men*, but a *small quantity (i. e. number) of men*, a part of a collective whole.

कुछ is often equivalent to the English "*somewhat*" or "*a little*" कुछ सोचकर, *having thought a little*. पर कुछ खर्च करना पड़ेगा, *but it will involve a little expense*.

Its most frequent use perhaps is with न or नहीं when it means "nothing" or with भी as in कुछ भी नहीं, *absolutely nothing*. तुम्हें न कुछ लाभ हुआ न फल, *You have obtained neither any profit nor reward*. जिस का कुछ कहनाही नहीं, *Of which nothing at all can be said*.

कुछ न कुछ may be taken as equivalent to "a very little."

COMPOUND PRONOUNS.

131. Sometimes the Pronouns are compounded with one another or with other words. A few of the principal are appended with their meanings.

- | | | |
|------------|---|--|
| जो कोई | <i>whoever.</i> | Oblique Cases जिस किसी को, etc. |
| दूसरा कोई | <i>any other.</i> | |
| और कोई | <i>another.</i> | |
| सब कोई | <i>all (collective).</i> | |
| हर कोई | <i>every one (distributive).</i> | |
| और कोई | <i>another (in the sense of additional).</i> | |
| कोई और | <i>another (in the sense of a different one).</i> | |
| कोई दो चार | <i>some two or four (Eng. some two or three).</i> | |
| और कौन | <i>who else?</i> | (As in English, this may be a simple enquiry, or it may mean " <i>no one else.</i> " As in reply to such a question as, <i>Did you do it?</i> और कौन is equivalent to, " <i>Yes, I did</i> "). |
| और क्या | <i>what else?</i> | (The foregoing remarks apply equally to this). |
| जो कुछ | <i>whatever.</i> | |
| सब कुछ | <i>the whole.</i> | |
| बहुत कुछ | <i>a great deal.</i> | |
| कुछ और | <i>some more, something different, any more?</i> | |
| और कुछ | <i>anything else? or something else.</i> | |

CHAPTER VIII.

PRONOMINAL ADJECTIVES.

132. The Pronominal Adjectives, though in not a few cases clearly akin to the Pronouns in origin, are closely identified with Adjectives in usage. Even when standing alone they may frequently be regarded as Adjectives with a Noun understood. In other cases however they are practically Adverbs.

There are two series of Pronominal Adjectives whose characteristic letters mark them out as closely allied with the five Pronouns यह, वही, जो, सो, कौन, the root letters of the Const. Base of these, viz. ह, उ, ज, त, क, reappear, and retain the same force.

These two series of Pronominal Adjectives indicate respectively Quantity and Quality (or kind).

Their declension need not be given as they follow the regular declension of Adjectives with two terminations (आ and ई).

133. <i>Corresponding to</i>	<i>of Quantity.</i>	<i>of Quality.</i>
Proximate Demonst.	इतना this quantity.	ऐसा this-like
Remote „	उतना that „	वैसा that-like
Relative	जितना which „	जैसा which-like
Correlative	तितना such „	तैसा such-like
Interrogative	कितना what „?	कैसा what-like?

As in the case of Pronouns so here, the Correlative is very generally replaced by the Remote Demonstrative form उतना and वैसा, though तितना and तैसा do occasionally occur.

When the Noun is unexpressed then the Pronominal Adjectives take the declension of Nouns and we get such forms as जितनों ने, कितनों को, etc.

PRONOMINAL ADJECTIVES OF QUANTITY.

134. The meaning and uses of these will best be set forth by giving a few illustrations.

जितने दिन बीतते थे मरे चिन्ता के वह मरी जाती थी, *As many days as kept passing away (at the same rate), through anxiety, she kept (slowly) dying.* केवल भेद इतना था, *There was only this much difference.* इतनी कठिनाई न हो, *There will not be so much difficulty.* जितना भाई काम नहीं आता तितना किसी समय में पड़ोसी काम आजाता है *Sometimes a brother is not of so much use as a neighbour. (lit. as much use as a brother does not become, at a certain time, that much use does a neighbour become).* जितनी दूर यह रहेगा उतनी ही कार्य सिद्ध होगी, *As for distant as this one remains away, to the same extent will an accomplishment of the work be effected.* जितने बड़े बड़े लोग हैं सब यही मनोरथ करते हैं, *As many great men as there are they all have this aim.*

It should be noticed that कितना often loses its direct interrogative force. अब उस को भली भाँति विदित है कि इस पदार्थ में मोठा कितना और घत कितना डालना चाहिये, *Now she quite well knows how much sugar and how much ghi it is necessary to put in anything.*

Sometimes, especially in colloquial Hindi, जितने is contracted into जै or जे, e. g. जै कोई पाहुना अपने घर आवे उस का सत्कार जै दिन रहे वै दिन अच्छी प्रकार अपने वित्त के अनुसार करो, *Whatever guest comes to your house, as many days as he shall remain so many days entertain him in a worthy manner according to your ability.* जै is used similarly for कितने.

135. Adverbial use.

The following sentences represent the transition stage between the Adjectival and Adverbial use कितने में खरीदा था, *How much did he buy it for?* इतने तक तो कुछ चिन्ता नहीं, *Up to this point there is no cause of anxiety.*

In the following इतने में may be fairly regarded as an Adverb of time. इतने में पंडित जी ने पास जा के कहा, *In the meantime the Pundit went near and said.*

Used as Adverbs of manner or degree. वैदिक लोग कितना भी अच्छा लिखें तो भी उन के अक्षर अच्छे नहीं होते, *Let the Brahmans write never so well nevertheless their letters are not well formed.* कितना फले उसना ही नवे, *The more fruitful they were the more they (i. e. the trees) bent down.* मरने से इतना क्यों डरता है, *Why dost thou fear so much to die? (lit. from dying).*

PRONOMINAL ADJECTIVES OF QUALITY.

136. Illustration will prove here also the best explanation of the use of these Pronominal Adjectives.

ऐसे राजा को नाश करके, *Having destroyed such a king.* ऐसी तरह से खोलकर दो कि मुहर न टूटे, *In such a way open and give it, that the seal shall not be broken.* अपने मन में सोच ले कि यह मनुष्य ऐसा है और यह ऐसा, *Consider in your mind that this man is this sort of man, and this one this.* वैसे वह वैसे यह, *As that one is so is this.* परन्तु सज्जन पुरुष ऐसे होते हैं जैसा अम्वखुद, *But good men are like mango trees.* जैसा खद होगा वैसा ही उस का बीज, *As the tree so will be its seed.* या ऐसी वैसी और वस्तु का नाम बताकर, *or having given the name of other such like things.* यह कैसी बात है, *What sort of a business is this?*

कैसा often loses its interrogative meaning and conveys the idea of extent or degree, either of excellence or the reverse, sometimes wonder and admiration also are indicated. धर्म का कैसा उपदेश किया था, *What teaching of religion did he give!* कैसी दृढ़ भक्ति है, *What steady devotion there is!* दोनों बात कैसे दुख की हुई, *What matters of trouble both have become.* कैसा ही क्षमाशील और भला-मानस हो, *However forbearing and good a man he be.*

Sometimes a Noun must be understood ऐसियों के संग भलाई करने में, *In dealing kindly with such (women).*

Occasionally ऐसा is used much in the same way as सा (like) मैं तुम्हीं ऐसों के हाथ से पलती हूँ, *I am nurtured by such like people as you.* तुम्हारे ऐसा मित्र, *Such a friend as you.*

137. Adverbial use.

Very frequently these words are used as Adverbs. और ठीक ऐसा ही हुआ, *And it has fallen out exactly in that way.* तुम्हारी कृपा कैसे भूलेंगी, *How can your kindness be forgotten?* कोई कैसे कोई कैसे, *One in this manner and one in that.* ऐसा बहकाती है *She is leading (us) astray in this manner.*

Sometimes जैसे is used with the meaning of "for example" "as" जिन के नाम प्रसिद्ध और विख्यात हैं जैसे अनुसूया द्रौपदी, *Whose names are well known and renowned, as, for instance, Anusūyā, Draupadī.*

वैसा is used not infrequently in a very vague way as indicating a state which cannot be definitely explained, e. g. वह समय ही मेरे लिये कुछ वैसा था, *That time was for me something like that.* This means that it so happened, no one was to be blamed. Somewhat similar is its use in such a phrase as वैसा ही मनुष्य है, *He is a man of that sort.* Meaning that he is a worthless sort of fellow.

वैसा or वैसे is idiomatically used also to express the idea of anything being in a raw, or unfinished, or unprepared state. In such a sentence, for instance, as बना बनाया मिला या वैसे ही, *Did you get it ready made or just as it was?* i. e. unmade.

OTHER PRONOMINAL ADJECTIVES.

138. There are various other words which are more or less correctly called Pronominal Adjectives. A list of the more common of these is given, with their meanings and an occasional illustration.

एक.....एक, एक.....दूसरा. These are used in a similar way to their equivalents in English in such phrases as "one says one thing and one another" or "one says one thing and another another. एक and दूसरा or दूसरी are also commonly used for "in the first place," and "secondly."

और.....और. These are commonly used predicatively, as adverbs in such a phrase as यह तो और बात है और वह और, *This is one thing and that is another.*

कई Several. मैं तो कई दिन से ताकती थी, *I was on the look out for (lit. from) several days.* Sometimes लोग is added कई लोग चलने के समय कह चुके, *Several people at the time of setting out said.* A plural of this is also occasionally met with कई घरों के घर, *The houses of several.* कई एक is not uncommon कई एक पंडितों ने.....चाहा, *Several Pandits desired to.....*

प्रत्येक has a similar meaning, but somewhat of a distributive force "*many a one.*"

बहुत, बहुत से, many. बहुत से विद्यार्थी लोग, *many students.*

बहुतेरा, many. स्त्रियां तो बहुतेरी ही हैं, *There are many women indeed.*

अनेक, many. अनेक भाषा जाननेवाले, *many who know the language of the people, or those who know several languages.*

सब, सब के सब, all. सब की सब is also met with for a Feminine Noun. In the Oblique Cases it may be used in the Sing. or Pl. form सब को, सबों को. An intensive form सभी also is found, e. g. सभी सब कुछ नहीं जानते, *All indeed do not know everything.*

सर्व all, सर्व प्रकार से, *in every way.*

सकल, all, the whole.

सारा, all (declined as an Adj. of two terminations).

समस्त, the whole. सकल and समस्त have more of a collective force than सब and सारा.

समूचा, entire. This is used more of a single thing in the sense of "unbroken."

हर एक, every one.

आदिक, आदि, and the others. भद्रभट्टादिकों को बड़े बड़े पद देकर, *Having conferred great dignities on Bhadrabhatt and the others.* उस के धैर्य और क्षमा आदिक उत्तम गुण, *His strength*

In the following paradigms these Pronouns are usually omitted, (1) As quite unnecessary. (2) Because the Pronoun is not strictly a part of the Verb, चलूंगा means "*I will go*" whether मैं be used or not. Even when there is one form only for two different persons, e. g. चलेंगे for 1st and 3rd Pl., yet it is by no means uncommon, both in speaking and writing, to use such a form without the Pronoun, it being left to the context to decide whether "*we will go*" or "*they will go*" be intended.

In cases where any confusion might arise the Pronouns are appended.

2. It has not been thought necessary to print more than the 3rd Pers. Sing. in English. ‡ If the 3rd Pers. Sing. be "*he will go*" the student knows that "*I will go*" "*thou wilt go*" "*we will go*," etc. are the 1st and 3rd Sing., etc.

141. 1. THE VERB "to be" होना.

N. B.—The parts used in the Conjugation of other Verbs are marked with an asterisk.*

Infinitive होना *to be*.

Imperfect Participle * होता *becoming, or he who is becoming*.

Perfect Participle * हुआ *having been or he who has become*.

Adverbial Participle होते ही *upon becoming*.

Conjunctive Participle हो, होके, होकर, (होकरके) *having become*.

Noun of Agency होनेवाला, होनेहारा or होनेहार *he or that which is to be, or, become*.

† * PRESENT, *he is*.

SINGULAR.

PLURAL.

1. हूँ.
2. } है.
3. }

1. } हैं.
3. }
2. हो.

‡ The 3rd Person instead of the 1st is given, as it is sometimes more easy to find an equivalent for the Hindi of the 3rd than of the 1st Person.

† * PAST, *he was.*

1. 2. 3 था.

1. 2. 3 थे.

TENSES FROM THE ROOT.

CONTINGENT FUTURE, *he may be.*

- | | |
|----------------------|-------------------------|
| 1. होवं. | 1. } होएँ, होयँ, होवें, |
| 2. } होए, होय, होवे, | 3. } or होँ. |
| 3. } or हो. | 2. हो. |

* ABSOLUTE FUTURE, *he will be.*

- | | |
|--------------------------|------------------------------|
| 1. हूँगा or होऊँगा. | 1. } होंगे, होयेंगे, होयंगे, |
| 2. } होगा, होयगा, होयगा, | 3. } or होवेंगे. |
| 3. } or होवेगा. | 2. होंगे, or होओगे. |

IMPERATIVE, *be, become.*

‡ 2. हो.

2. हो.

Respectful forms, used as 3rd Pl. with आप, etc., वृजिये, वृजियो, for वृजियेगा.

TENSES FROM THE IMPERFECT PARTICIPLE.

* INDEFINITE IMPERFECT, *he becomes.*

- | | |
|----------------|----------------|
| 1. 2. 3. होता. | 1. 2. 3. होते. |
|----------------|----------------|

PRESENT IMPERFECT, *he is becoming.*

- | | |
|---------------|----------------|
| 1. होता हूँ. | 1. } होते हैं. |
| 2. } होता है. | 3. } |
| 3. } | 2. होते हैं. |

PAST IMPERFECT, *he was becoming.*

1. 2. 3 होता था.

1. 2. 3 होते थे.

† These two Tenses are peculiar to होना.

‡ The 1st and 3rd Persons Imperative, given in some Grammars, exist *only* in Grammars. होवें *let us be*.....etc. are Subjunctive (i. e. Contingent Future) not Imperative. Even the respectful forms are more properly Contingent Future.

TENSES FROM THE PERFECT PARTICIPLE.

INDEFINITE PERFECT, *he became.*

1. 2. 3. हुआ.

1. 2. 3. हुए.

PRESENT PERFECT, *he has become.*

1. हुआ है.
 2. }
 3. हुआ है.

1. }
 3. } हुए हैं.
 2. हुए हो.

PAST PERFECT, *he had become.*

1. 2. 3. हुआ था.

1. 2. 3. हुए थे.

The six remaining (possible) Tenses, three from the Present Participle, and three from the Past Participle, probably never occur in this Verb. Should they do so they will be found to follow the analogy of the Conjugation of चलना.

2. INTRANSITIVE VERB, चलना, *to go, or, to move.*

142. Infinitive.	चलना <i>to go.</i>
Imperfect Participle.	चलता or चलता हुआ, <i>going, or he who is going or moving.</i>
Perfect Participle.	चला or चला हुआ <i>having gone, or he who has gone.</i>
Adverbial Participle.	चलते ही, <i>upon going.</i>
Conjunctive Participle.	चल, चलके, चलकर, (चल करके), <i>having gone.</i>
Noun of Agency.	चलनेवाला, चलनेद्वारा or चलनेहार <i>he or that, which goes, or moves.</i>

TENSES FROM THE ROOT.

CONTINGENT FUTURE, *he may go.*

1. चले.
 2. }
 3. } चले or चले.

1. }
 3. } चले or चले.
 2. चलो.

ABSOLUTE FUTURE, *he will go.*

- | | | |
|-------------|-----------|---------|
| 1. चलूंगा. | 1. } | चलेंगे. |
| 2. } | 3. } | |
| 3. } चलेगा. | 2. चलोगे. | |

IMPERATIVE, *go.*

- | | |
|--------|---------|
| 2. चल. | 2. चलो. |
|--------|---------|

Respectful forms used with आप, etc. as 3rd Pl. चलिचे, चलियो, चलिश्या.

TENSES FROM THE IMPERFECT PARTICIPLE.

INDEFINITE IMPERFECT, *he goes, or, moves.*

- | | |
|----------------|----------------|
| 1. 2. 3. चलता. | 1. 2. 3. चलते. |
|----------------|----------------|

PRESENT IMPERFECT, *he is going, (not in the sense "he is about to go" but "is at the present time moving.")*

- | | | |
|---------------|-------------|-----------|
| 1. चलता हूँ. | 1. } | चलते हैं. |
| 2. } | 3. } | |
| 3. } चलता है. | 2. चलते हो. | |

PAST IMPERFECT, *he was going, (i. e. was at that time moving.)*

- | | |
|-------------------|-------------------|
| 1. 2. 3. चलता था. | 1. 2. 3. चलते थे. |
|-------------------|-------------------|

CONTINGENT IMPERFECT, *should he be going, (i. e. should he be, at any definite time, moving).*

- | | | |
|----------------------------|-------------|---------------------------|
| 1. चलता होऊँ. | 1. } | चलते होय or होयें, etc. ‡ |
| 2. } | 3. } | |
| 3. } चलता होय or हो etc. ‡ | 2. चलते हो. | |

PRESUMPTIVE IMPERFECT, *he will be going, (i. e. it is an inference that he is at the present time moving),*

- | | | |
|-----------------|------------------|---------------|
| 1. चलता हूँगा. | 1. } | चलते होंगे. ‡ |
| 2. } | 3. } | |
| 3. } चलता होगा. | 2. चलते होंगे. ‡ | |

‡ For alternate forms see under the Verb होना.

PAST CONTINGENT, *had he been going, (i. e. were he at some particular past time actually moving).*

1. 2. 3. चलता होता.

1. 2. 3. चलते होते.

TENSES FROM THE PERFECT PARTICIPLE

INDEFINITE PERFECT, *he went.*

1. 2. 3. चला.

1. 2. 3. चले.

PRESENT PERFECT, *he has gone.*

1. चला है.
2. }
3. } चला है.

1. } चले हैं.
3. }
2. } चले हो.

PAST PERFECT, *he had gone.*

1. 2. 3. चला था

1. 2. 3. चले थे.

CONTINGENT PERFECT, *should he have gone.*

1. चला होऊं.
2. }
3. } चला होय ‡

1. } चले होएं ‡
3. }
2. } चले हो.

PRESUMPTIVE PERFECT, *he will have gone, (i. e. it is presumed that he must have gone).*

1. चला हूँगा ‡
2. }
3. } चला होगा ‡

1. } चले होंगे ‡
3. }
2. } चले होंगे.

PAST CONTINGENT PERFECT, *had he gone (i. e. if he had at some past time already gone).*

1. 2. 3. चला होता.

1. 2. 3. चलते होते.

‡ For alternate forms see under the Verb होना.

3. TRANSITIVE VERB, मारना, *to strike*.

143. The only parts in which a Transitive Verb differs from an Intransitive in Conjugation is in the six Tenses formed from the Perfect Participle. It will be explained hereafter in what respects the forms are subject to modification, but, *as far as person and number of the Pronoun or Agent are concerned, each Tense has only one form throughout, that of the 3rd Person Singular.*

The Pronouns being used in the Agentive Case. Thus:—

Indef. Perfect	मैं ने, तू ने, उस ने, हम ने, तुम ने, उन्होंने	मार	<i>he etc. struck.</i>
Present Perfect	do.	मारा है	<i>he has struck.</i>
Past Perfect	do.	मारा था	<i>he had struck.</i>
Contigt. Perfect	do.	मारा होय	<i>should he have struck.</i>
Presump. Perfect	do.	मारा होगा	<i>he will have struck.</i>
Past Contgt. Perfect	do.	मारा होता	<i>had he struck.</i>

4. INTRANSITIVE VERB WITH OPEN ROOT, आना, *to come*.

144. The following paradigm applies to Verbs whose root (that is, the part which remains after cutting off the termination ना of the Infinitive) ends in आ.

In all those parts where the root is followed by a termination beginning with a Consonant, the Verb follows the analogy of चलना, (i. e. the termination is added to the root आ, thus, आता, आते, etc.) but in those parts where the termination begins with a Vowel sometimes य, and occasionally व, is inserted between the आ of the root and the Vowel of the termination.

In the following paradigm it has been thought better *not* to print those parts and Tenses which follow the analogy of the conjugation of चलना, but to emphasise those which differ by printing, them alone.

Perfect Participle आया, *he who has come.*

TENSES FROM THE ROOT.

CONTINGENT FUTURE, *he may come.*

- | | | |
|---------|--------|-----------------|
| 1. आऊं. | 1. } | आएँ, आये, आवें. |
| 2. } | 3. } | |
| 3. } | 2. आओ. | |

ABSOLUTE FUTURE, *he will come.*

- | | | |
|-----------|----------|-------------------------|
| 1. आऊंगा. | 1. } | आएंगे, आवेंगे (आयेंगे). |
| 2. } | 3. } | |
| 3. } | 2. आओगे. | |

IMPERATIVE, *come.*

- | | |
|------|--------|
| 2 आ. | 2. आओ. |
|------|--------|

Respectful forms, आइये, आइयो, आइयगा.

All the Tenses from the Imperfect Participle are conjugated exactly after the analogy of चलना.

TENSES FROM THE PERFECT PARTICIPLE.

INDEFINITE PERFECT, *he came.*

- | | |
|---------------|-------------------|
| 1. 2. 3. आया. | 1. 2. 3. आइ, आये. |
|---------------|-------------------|

PRESENT PERFECT, *he has come.*

- | | | |
|-------------|-------------------|------------------|
| 1. आया हूँ. | 1. } | आए हैं, आये हैं. |
| 2. } | 3. } | |
| 3. } | 2. आइ हो, आये हो. | |

PAST PERFECT, *he had come.*

- | | |
|------------------|-------------------------|
| 1. 2. 3. आया था. | 1. 2. 3. आए थे, आये थे. |
|------------------|-------------------------|

CONTINGENT PERFECT, *should he have come.*

- | | | |
|--------------|-------------------|--------------------|
| 1. आया होता. | 1. } | आइ होता, आये होता. |
| 2. } | 3. } | |
| 3. } | 2. आइ हो, आये हो. | |

PRESUMPTIVE PERFECT, *he will have come.*

- | | | | |
|----|-------------|----|-------------------------|
| 1. | आया हूँगा. | 1. | } आये होंगे, आये होंगे. |
| 2. | } आया होगा. | 3. | |
| 3. | | 2. | |

PAST CONTINGENT PERFECT, *had he come.*

- | | | | | | | | |
|----|----|----|-----------|----|----|----|---------------------|
| 1. | 2. | 3. | आया होता, | 1. | 2. | 3. | आये होते, आये होते. |
|----|----|----|-----------|----|----|----|---------------------|

145. The very common Verb जाना *to go* differs from the above in one important respect, viz, that in the Perfect Participle, and throughout the six Tenses formed from the Perfect Participle, the ज्ञ is changed to ग and the long vowel आ shortened to अ, thus गया, गया हूँ, गया था, etc. In all other respects it is conjugated in the same way as जाना.

146. The conjugation of Transitive Verbs with root ending in आ (e. g. खाना *to eat*, बुलाना *to call*, पिलाना *to cause to drink*) differs only from the conjugation of जाना as मारना does from चलना, that is to say, in the six Tenses formed from the Perfect Participle, the subject of the Verb is used in the Agentive Case, and the Verb takes the form of the 3rd Pers. Sing. खाया, बुलाया, पिलाया, etc.

5. THE VERB, देना, *to give.*

147. The Verb देना, with the open root दे, follows in some respects the analogy of जाना, with the further irregularity that the ए of the root is sometimes changed to इ.

Only those parts or Tenses are given which do *not* follow the analogy of चलना. The remaining parts correspond exactly with the conjugation of चलना, thus देता, देते ही, देके, etc.

Perfect Participle दिया, *he who has given.*

TENSES FROM THE ROOT.

CONTINGENT FUTURE, *he may give.*

- | | |
|----------------|------------------|
| 1. देऊ. | 1. } दें, देवें. |
| 2. } दे, देवे. | 3. } |
| 3. } | 2. दो, देओ. |

ABSOLUTE FUTURE, *he will give.*

- | | |
|--------------------|----------------------|
| 1. दूंगा, देऊंगा. | 1. } देंगे, देवेंगे. |
| 2. } देगा, देवेगा. | 3. } |
| 3. } | 2. दोगे, देओगे. |

IMPERATIVE, *give.*

- | | |
|-------|------------|
| 2. दे | 2. दो, देओ |
|-------|------------|

Respectful forms, दीजिये, दीजियो, दीजियेगा.

TENSES FROM THE PERFECT PARTICIPLE

Indefinite Perfect	दिया	देना being an Active Verb takes the form of the 3rd Pers. Sing. in these Tenses, with the Pro- noun or Agent in the Agentive Case.
Present Perfect	दिया है	
Past Perfect	दिया था	
Contgt. Perfect	दिया होय	
Presump. Perfect	दिया होगा	
Past Contgt. Perf	दिया होता	

6. THE VERB, करना, *to do.*

148. The only point to notice about this Verb is its irregular formation of the Perfect Participle and the six Tenses formed from it, and the Respectful forms of the Imperative. In all other respects it is perfectly regular, and being an Active Verb, follows the analogy of मारना.

IMPERATIVE, *do.*

- | | |
|--------------------|-------------------------------|
| 2. कर | 2. करो |
| Respectful forms | कीजिये, कीजियो, कीजियेगा. |
| Perfect Participle | किया, <i>he who has done.</i> |

From this the six Tenses of the Perfect Participle are formed quite regularly, viz :—

Indefinite Perfect	किया	} With the Pronoun or Agent in the Agentive Case.
Present Perfect	किया है	
Past Perfect	किया था	
Contingent Perfect	किया होय	
Presump. Perfect	किया होगा	
Past Contgt. Perfect	किया होता	

149. The student will do well to (a) learn the parts of **होना** marked* (as they occur in the other Verbs), (b) thoroughly master **चलना**, (c) by the help of §§ 153—154 understand the construction of the six Tenses formed from the Perfect Participle, and (d) from the following “general remarks” note the modifications of the forms (given in the preceding paradigms) for the feminine. When this has been accomplished the remaining parts of the paradigms will present no serious difficulty. The Hindí Verb is simple in its structure and presents few irregularities of form (in modern High Hindí); the real difficulties of the Hindí Verb (if such exist) meet us when we come to study the idiomatic uses of the Tenses.

GENERAL REMARKS ON THE VERB.

150. Transitive, Intransitive and Passive Verbs. The Verbs may be distinguished as Transitive or Active, and Intransitive or Neuter. Most Intransitive Verbs when made into causals become at the same time Transitive.

Transitive Verbs may be used in the Passive Voice.

151. Mood. The four Moods, Infinitive, Indicative, Subjunctive and Imperative are represented in Hindí. The arrangement of Tenses however adopted by Dr. Kellogg does not readily adopt itself to the grouping of them under their Moods, and the subject is one of little importance.

Tenses. It may be mentioned here that Dr. Kellogg's arrangement and nomenclature of the Tenses has been adopted in its entirety. The arrangement is simple, logical, and in every way admirable. The names are probably the best that could be found, but the idiomatic uses of some of them are so various, that no single name could possibly be given, which would adequately express their range.

152. Number, Person, and Gender. The Hiudí Verb has two Numbers (Singular and Plural), 1st, 2nd, and 3rd Persons, and, unlike the English Verb, is capable of expressing the Gender of the subject.

In the preceding paradigms only the Masculine forms of the Verb have been given. The characteristic Masc. Sing. is जा, the Masc. Plural ह. These are changed to है for Fem. Sing. and हैं for Fem. Plural.

To particularise:—

The Infinitive termination ना sometimes assumes a Fem. form नी, and occasionally a Masc. Pl. form ने.

The Imperfect and Perfect Participles and the Noun of Agency, e. g. चलता, चला, चलनेवाला or चलनेद्वारा become

चलती, चली, चलनेवाली or चलनेद्वारी for the Feminine, and both the Masc. and Fem. forms when used with the force of Nouns or Adjectives may be regularly declined as such.

In the Contingent Future and Imperative Gender does not affect the forms.

In the Absolute Future गा and ने Masc. become गी for both Sing. and Pl. Fem., e. g. चलूंगी, चलेंगी.

In the Indef. Imperfect and Perfect चलता, चलते, चला, चले become

चलती, चलतीं चली, चलीं for the Fem.

In the Present Imperfect and Perfect the same rule applies, the Auxiliaries हूँ, है, etc. being unaffected.

In the Past Imperfect and Perfect the same rule applies, and here the Auxiliaries also are changed, thus

चलता था, चलते थे, चला था, चले थे become
चलती थी, चलती थीं, चली थी, चली थीं.

In the Contingent Imperfect and Perfect the same rule applies but the Auxiliaries होऊं होवे, etc. remain unchanged.

In the Presumptive Imperfect and Perfect the same rule applies, and the Auxiliaries also are affected, thus

चलता हूंगा, चलते होंगे, चला हूंगा, चले होंगे, etc. become
चलती हूंगी, चलती होंगी, चली हूंगी, चली होंगी, etc.

In the Past Contingent Imperfect and Perfect the same rule applies to both parts.

चलता होता, चलते होते, चला होता, चले होते become
चलती होती, चलती होतीं, चली होती, चली होतीं.

In the case of the Verbs देना (*to give*) and करना (*to do*) the Perfect Participle and the Tenses formed there from are changed as follows:—

दिया Masc. दी or दिई Fem. दिये Pl. Masc. दीं or दिईं Pl. Fem.
किया ,, की or किई ,, किये ,, ,, कीं or किईं ,, ,,

In the case of Verbs with root ending in आ the changes are as follows:—

आया Masc., आयी or आई Fem., आये Pl. Masc., आयीं or आयीं Pl. Fem.

जाना is peculiar in shortening its first Vowel.

गया Masc., गयी Fem., गये Masc. Pl., गयीं Fem. Pl.

Other Verbs following the same Conjugations are, of course, affected in the same way.

With Transitive Verbs the six Tenses of the Perfect Participle used with their Pronouns or Agents in the Agentive Case are not affected by the Gender or Number of the Agent, but by what in English would be the Accusative, (see further § 142).

It should be specially noticed that in some Tenses the form is the same for all three persons; in the remaining Tenses the form is the same for the 2nd and 3rd Persons in the Singular, and in the Plural there is one form only for both 1st and 3rd Persons.

THE AGENTIVE WITH TENSES OF THE PERFECT PARTICIPLE IN TRANSITIVE VERBS.

153. Allusion has already been made to the special construction of the Agentive Case with the six Tenses formed from the Perfect Participle of Transitive Verbs.

What would ordinarily be regarded as the Subject of the Verb is put in the Agentive Case (i. e. with ने) instead of in the Nominative, and either

1. The Verb is used in the 3rd Person Singular with the Object in the Acc. Case, or
2. What would ordinarily be regarded as the object is put in the Nominative Case, and the Verb made to agree with it in Number and Gender.

Take the simple sentence "*then the king explained this matter.*"

According to 1, it will be translated तब राजा ने इस बात को बताया, or it may equally well be translated according to 2, (and with identically the same meaning) तब राजा ने यह बात बताया.

In the 1st construction the Verb appears to be used impersonally but governs the Acc. "*then by the king there became an explaining (of) this matter.*" In the 2nd, the Verb appears to be Passive in meaning, though Active in form, "*then by the king the matter was explained.*"

154. A few illustrations of this common but very un-English construction are appended.

ईश्वर ने बड़ी दया की, *God was very merciful, (lit. did great mercy).*
 अपराध तो तुम ने ऐसा ही किया था कि, *You had indeed committed*
such a fault that.....

मिथ ने हाथ जोड़ के कहा, *The Brahman having clasped his hands*
said.....

कोई अमल की वस्तु हमारी रसोई में मिला दी, *He has mixed some*
intoxicating substance in our food. (उस ने to be understood).

प्रसिद्धि की मे उन के स्थान और ज्ञात पूछी, *The Pundit enquired their*
place of residence and caste (Notice here *के* is Masc. be-
 cause the nearest Noun स्थान is Masc., पूछी Fem. because
 the nearest Noun ज्ञात is Fem.).

महाराज ने मुझ को प्रसन्न किया, *The Mahārājā made me pleased.*

हम ने उस को बहुत मारा है, *I have beaten him much. तुम्हीं लोगों*
ने उसे चिढ़ा दिया है, You people have irritated him.

अब तक तो मैं ने तुम्हें घर के काम काज ही बताये, *Up to the present*
I have explained to you (ordinary) household duties.

CLASSIFICATION OF CONJUGATIONS.

155. The Verb होना. In any classification of the Verbs होना need not be included as it holds a place quite its own.

1. Not only is it irregular in the formation of its parts but these are derived from more than one root. 2. It has two Tenses peculiar to itself, viz., the Present (हूँ, etc.) and the Past (था). 3. The various parts of the Verb present two meanings, more or less distinct, that of bare predication of existence "to be," and that indicative of a process "to become."

156. Classification. The remaining Verbs may be classified as :—

1. Transitive Verbs with root ending in a Const. as मारना *to strike.*
2. Intransitive " " " " " " " चलना *to go.*
3. Transitive " " " " " Vowel " खाना *to eat.*
4. Intransitive " " " " " " " आना *to come.*
5. Irregular "

157. Roots ending in a Vowel. Under Nos. 3 and 4 there are not only those Verbs the roots of which end in आ as खाना, जाना, but those ending in ई as पीना *to drink*, जीना *to live*.

” ” ” छ ” छूना *to touch*, चुना *to drip, to leak*.
 ” ” ” ओ ” धोना *to wash* (trans.), रोना *to cry*.

These are conjugated after the analogy of खाना or खाना (see §§ 144, 146) with the following modification, that in the case of Verbs with root ending in ई, in addition to the insertion of य between the vowel of the root and the initial vowel of the termination (in Perfect Part. etc.), the long ई is shortened into इ e. g. from पीना, जीना, we get Perf. Part. पिया. Pl. पिये; जिया, Pl. जिये. In the Fem. the ई of the root and the ई of the termination may unite and we get the forms पी and जी, (or पिई and जिई) after the analogy of दिया, दी from देना (*to give*) and किया, की from करना (*to do*).

Verbs with root ending in ऊ do not require such insertion of य, but the vowel ऊ is shortened to उ as in छूना (*to touch*) Perf. Part. छुआ.

158. Irregular Verbs. In Hindí there are but five Irregular Verbs in common use.

देना	<i>to give</i>	Perf. Part.	दिया	Fem.	दी
लेना	<i>to take</i>	”	”	लिया	” ली
जाना	<i>to go</i>	”	”	गया	” गयी
करना	<i>to do</i>	”	”	किया	” की
मरना	<i>to die</i>	”	”	मुआ	” मुई

The conjugation of देना has been given (§ 147), लेना is conjugated in the same way, जाना has been noticed in § 145, करना in § 148, मरना only differs from an ordinary Intransitive Verb with closed root (i. e. ending in a Consonant, as चलना) in having its Perf. Part. in मुआ instead of मरा. Not uncommonly however,

the form मरा also is found. In the Perfect Tenses this Verb is most frequently used in its so called Intensive form मर गया, etc., (from मर जाना).

THE PASSIVE VOICE.

159. Transitive Verbs may be conjugated in the Passive Voice, but in Hindi so many Transitive Verbs have a Neuter Verb corresponding to them, that the use of the Passive is not so frequent as in English.

The conjugation of the Passive needs little in the way of explanation. To the Perf. Part of the Active, जाना is added, and this is then treated as a compounded word and conjugated throughout as जाना (thus from देना to give, Perf. Part. दिया, and accordingly Passive दिया जाना). The only change to which the earlier part of the compound is subject is that due to Number and Gender, in these respects it must correspond in form with its compounded जाना, thus दिया जाता, becomes दिये जाते Pl., दी जाती Fem.

For the sake of clearness let a few simple sentences be constructed.

A horse will be given to him	घोड़ा उस को दिया जाएगा
A mare „ „ „ „	घोड़ी उस को दी जायगी
Three horses „ „ „ „	तीन घोड़े उस को दीये जायेंगे
Three mares „ „ „ „	तीन घोड़ियां उसको दी जायेंगी
A horse may be given to him	घोड़ा उस को दिया जाए
Three horses had been given to him	तीन घोड़े उस को दिये गये थे

160. With the change from the Active to the Passive Voice, there is of course a corresponding change of the Cases of the Nouns and Pronouns. The Nominative or Agentive becomes Ablative, and the Accusative, Nominative. Thus Active राजा उस को घोड़ा देता है, *The king is giving (to) him a horse*, passive राजा से उस को घोड़ा दिया जाता है, *By the king a horse is being*

given to him. घोड़ा is Acc. in the former sentence, Nom. in the latter. The Dative उस को remains unchanged. Again, राजा ने उस को घोड़ा दिया, *The king gave him a horse*, when constructed in the Passive Voice becomes राजा से उस को घोड़ा दिया गया.

162. Occasionally the root instead of the Perf. Part. is used before जाना for the Passive, thus मैं चांडालों से छू गया हूँ इसे मुझे मत छूओ, *I have been touched by the vile therefore touch me not*. यदि यह राक्षस लड़ाई करने को उत्पन्न होगा तो भी पकड़ जायगा, *If this Rākshas be ready to fight nevertheless he will be caught*.

In the same book however we meet with the regular formation. एक पुरुष कुछ पत्र सहित पकड़ा गया है, *A man with some document has been caught*.

162. To further illustrate the use of the Passive a few examples are given.

उन पर अनुग्रह यही है कि फिर उन को उन का अधिकार दिया जाय, *(To bestow) grace upon them (means) this that their power should be again given to them, (i. e. that they should be restored to office)*.

उन से जो अधिकार ले लिया गया है, *The power which has been taken away from them*.

उस पर जो बल किया जाय तो या तो वह आप मारा जाय या तुम्हारा नाश कर दे, *If force is used towards him (lit. upon him if strength may be done) then either he himself will be slain or will effect your destruction*.

चन्द्र गुप्त जीता जायगा, *Chandragupt shall be conquered*.

जैसे देव की गति नहीं जानी जाती, *As the course of fate is not known*.

163. Whether in the following sentences the Participles are to be taken as Passive with the गया omitted, or as Active Participles used in a Passive sense it is not easy to decide. More will be found on this question in the Sections on the Participles.

यह चिट्ठी किस की लिखी है, *By whom has this letter been written?* (lit. this letter by whom having been written is (it)).

देखो यह चाणक्य का सिखाया पढ़ाया मुझ से कैसी सेवकों की सी बात करता है, *See! this man taught and instructed by Chanakya what servant-like words he speaks to me.*

THE TENSES.

164. GENERAL ARRANGEMENT.

We now pass on to (1) A general view of the structure of the Hindi Verb, and (2) A detailed examination of the various parts and Tenses.

The Root. The root of the Verb is found from the Infinitive by cutting off the termination ना. Thus the roots of लिखना *to write*, जलना *to burn*, लगाना *to place, or app'y*, पीना *to drink*, are respectively लिख, जल, लगा, पी.

Roots ending with a Vowel are called open roots लगा, पी. Those ending with a Consonant, closed roots लिख, जल. In Dictionaries the Verb is always found under its Infinitive form, and referred to in the same way, *the Verb चलना* not, *the Verb चल*.

165. The parts of the Verb may be conveniently split up into 3 groups.

1. Those having more or less affinity of meaning with the Noun.
2. The three Tenses formed from the root, having reference to the action indicated by the Verb as not yet begun.
3. The twelve Tenses formed from the Participles, ranging themselves into two corresponding series, or six pairs, the first of each pair, formed from the Imperfect Participle, representing the action as begun but not completed, the second, formed from the Perfect Participle, as completed.

166.

GROUP 1.

- (1) **The Infinitive** formed from the root by the addition of ना, e. g. चलना *to move, moving, to go*. This is a Verbal Noun.
- (2) **The Imperfect Participle.** The root with the termination (Masc.) ता, e. g. चलता *going, or the person (or thing) who is moving, or going*.
- (3) **The Perfect Participle.** The root with the termination (Masc.) आ, and sometimes हुआ added to this, e. g. चला or चला हुआ *having gone, or the person who has moved, or gone*.
- (4) **The Adverbial Participle.** The Const. form of the Imperf. Part. with the termination ही, e. g. चलते ही *at the very time of moving, or going*. This is, correctly speaking, only a special use of the Imperfect Participle.
- (5) **The Conjunctive Participle.** The root alone, or with the addition of के or कर (very occasionally lengthened to करकर, करके), e. g. चल, चलके, चलकर *having moved or gone*.
 (2) and (3) often refer especially to the DOER of the action,
 (4) and (5) to the DOING, the action itself.
- (6) **The Noun of Agency.** Formed from the Const. form of the Infinitive with the postfix (Masc.) वाला or द्वारा (occasionally contracted to हार), e. g. चलनेवाला, चलनेद्वारा *a mover or goer, or one who is about to go*. Used also as an Adjective.

GROUP 2.

FORMED FROM THE ROOT.

167. (1) **Contingent Future.** The root with Pronominal terminations, e. g. चलूँ, etc. *I may go*. This Tense roughly corresponds with the English Subjunctive, and expresses possibility, desirability, etc. It is also sometimes used for the Absolute Future.

- (2) **Absolute Future.** The root with Pronominal terminations, e. g. **चलूँगा**, etc. *I will go*, expressing that the action will (absolutely or conditionally) take place in the future.
- (3) **Imperative.** The root for the singular, with the addition of **ओ** for the plural, e. g. **चल** *go (thou)*, **चलो** *go (ye)*; expressing direct command.

The respectful forms **चलिये**, etc. are only Imperative in *intention*, in actual meaning and form they have far more affinity with the Contg. and Abs. Fut. than with the Imperative.

GROUP 3.

FORMED FROM THE PARTICIPLE

168. The remaining 12 Tenses group themselves into 6 pairs, formed respectively from the Imperfect and Perfect Participles. The auxiliaries may indicate various points of time, past, present or future, from which the action is to be considered, but the two Participles always retain their own proper meanings of *incompleteness* or *completeness* of the action itself. Thus to take the Contingent Imperfect and Contingent Perfect **चलता होय** *he may be going*, **चला होय**, *he may have gone*. The doubt is conveyed in the auxiliary **होय** but the Participles clearly indicate *what* the action is about which the doubt exists, viz. whether *he is* ACTUALLY MOVING or *has* ACTUALLY MOVED. A careful consideration of the *exact* meaning of the auxiliary and the Participle *apart*, before trying to grasp their combined meaning, will help the student very greatly in understanding the force of some of the Hindí Tenses. Though often loosely used by even Indian writers they are capable of expressing, very exactly, different shades of meaning.

As it is sometimes easier to find an English equivalent for the 3rd Sing. than for the 1st of some of the Hindí Tenses, the 3rd Sing. of the following 12 Tenses is given as the example in each case.

From the Imperfect Participle.
(चलता, *going*).

- 1. Indefinite Imperfect.**
The Participle without aux.
e. g. चलता, *he goes*.

From the Perfect Participle.
(चला, *gone*).

- 2 Indefinite Perfect.**
The Participle without aux.
e. g. चला, *he went*.

In these two Tenses there is merely reference to the action as incomplete and complete respectively, but the Tenses are loosely used, without special reference to time.

- 3. Present Imperfect.**
Part. + Present of होना e. g.
चलता है, *he is going i. e. not, about to go, but actually moving*.

- 4. Present Perfect.**
Part. + Present of होना e. g.
चला है, *he has gone (lit. he is, having gone)*.

- 5. Past Imperfect.**
Part. + Past of होना, चलता था,
he was going (at some past time, actually moving),

- 6. Past Perfect.**
Part. + Past of होना, चला था,
he had gone (he was at some past time in the position of having gone).

The English sentences "he was working," "he had worked," well bring out the exact force of 5 and 6. Taking the time referred to in both sentences as the same, but the subjects as different, we mean that the one man was at that time working, the other had at that same time completed his work.

- 7. Contingent Imperfect.**
Part. + Contg. Fut. of होना,
चलता होय, *should he be going (actually moving, not "on the point" of doing so).*

- 8. Contingent Perfect.**
Part. + Contg. Fut. of होना,
चला होय, *should he have gone.*

Here the doubt is raised (or wish expressed). Should the man at some definite time be in the state of "moving" or "having moved."?

9. Presumptive Imperfect.

Part. + Absol. Fut. of होना,
 चलता होगा, *he will be going,*
(It is presumed that he is at
his time moving).

10. Presumptive Perfect.

Part. + Absol. Fut. of होना,
 चला होगा, *he will have gone.*

होगा is used here, (as it often is alone,) not as an Absolute Future, but as a Presumptive Present, as in English we may say "*This will be the new Doctor*" i. e. *I presume that this gentleman is the new Doctor.*

11. Past Conditional Imperfect.

Part. + Indef. Imperf. of होना,
 चलता होता, *If he had been going*
(i. e. if he were at some past
time actually moving).

12. Past Conditional Perfect.

Part. + Indef. Imperf. of होना,
 चला होता, *If he had gone (i. e.*
if he had, at some past time, al-
ready gone).

In these two Tenses होता has its, not uncommon, conditional force.

THE INFINITIVE.

169. The Infinitive is often used as a Verbal Noun, and as such is, in the Singular, subject to declension after the analogy of an ordinary Tadbhava Noun ending in आ. A Fem. form of the Infin. ending in नी is not uncommon, and occasionally a Plural form ने is met with.

As a Verbal Noun the Infin. corresponds to the large class of English words ending in "ing" *reading, writing, walking, singing, etc.* Thus "*remaining silent is better than speaking*" would be चुप रहना बोलने से अच्छा है. This of course might be re-translated by Infinitives in English "*to remain silent is better than to speak,*" but in many cases this is not possible, e. g. पढ़ने से ज्ञान बढ़ जाता है must be rendered "*By reading knowledge grows*"; the Infin. cannot be used in the Ablative or Instrumental Case in English.

The uses of the Infinitive may be illustrated under three headings.

170. 1. As a Verbal Noun.

NOMINATIVE. मुझे अभी इस में बहुत कुछ पूछना है, *Now indeed there is much for me to enquire about in this matter.* उस को राज्य का हिस्सा देना पड़ेगा, *To him a share of the kingdom will have to be given (lit. it will fall to give).* यह करना भला है वा बुरा, *Is doing this good or bad?*

ACCUSITIVE. धरन तर्पण करना भी छोड़ दिया, *But gave up making offerings also.* इसे छोड़ ही देना योग्य समझा, *On this account thought it fit to give (it) up.* और जो लिखना पढ़ना नहीं जानते, *And as many as don't know writing and reading.*

DATIVE. (Expressing purpose, intention, etc.). उस से लड़ने को गया था, *Had gone to fight with him.* राक्षस की सब चेष्टा शत्रु को नहीं मित्रों ही को नाश करने को होती है, *All the effort of Rákshas results in the destruction not of his enemies, but of his friends forsooth.*

Sometimes the को is omitted. यह तस्वीर बेचने आई है, *This (woman) has come to sell pictures.* एक दिन घोड़े पर वह हवा खाने जाता था, *One day he was going out for an airing on horseback (lit. one day, upon horse, he, to eat air was going).*

AGENTIVE. इन के सच सच कह देने ने मेरे मन को ठंडा कर दिया, *His telling the exact truth has cooled down my mind.*

GENITIVE. सदा अपने ही घर में बैठे रहने के कारण, *On account of always remaining in his own home.* उस ने सहायता देने का वृत्तान्त कहा, *He told the story of (his) giving help.* Under this comes also the idiomatic use of the Infin. with का in such phrases as यह बिकने का नहीं, *This is not to be sold.* वह छोड़ना का नहीं, *He is not the man to give it up.*

LOCATIVE. कुछ कहने ही में नहीं आता है, *It comes not within (the power of) utterance.* यहां पहुंचने पर उन्होंने ने हमें मारा, *Upon reaching this place they struck me.*

Although used as a Verbal Noun the Infinitive still retains its Verbal power of governing another Noun in the Acc. or it may be constructed with a Genitive. The following sentence illustrates both **जो तू उस बात के जानने से जिसे अवश्य जानना चाहिये डरता नहीं**, *If you are not afraid to know that matter which it is so vitally necessary to know, (lit. necessarily to know is desirable).*

The Infinitive may be used predicatively. **विधवा को मन का मरना ही सती होना है**, *For a widow, subjugation of the mind is (equivalent) to becoming a sati (i. e. being burnt alive with the husband's corpse).*

Sometimes we meet with two Infinitives in one sentence, one governed by the other. **चन्द्रगुप्त के सोने को जाने से पहिले**, *Before the going of Chandragupt to sleep (not, "going to sleep" as in English, but, "going in order that he might sleep").* **बालक को कथा सुनने जाना पड़ता है**, *It falls out for children to go to hear stories (read).*

One or two examples of Infinitive in **नी** and **ने** (Fem. and Pl.) must be given. **जिस को दूसरे की सेवा नहीं करनी है**, *To whom (appertains not) the serving of another.* **उस की पहिली बात तो सर्वथा माननी चाहिये**, *It is altogether necessary to obey his first word.* **आभरण गुणवान ब्राम्हणों को देने चाहिये**, *It is necessary to give the jewels to worthy Brahmans.* **इन सब के चरण छूम लेने चाहिये**, *It is right to kiss the feet of all these.*

171. 2. In conjunction with another Verb. In the case of the so called *a.* Permissive, *b.* Acquisitive and *c.* Desiderative Verbs, i. e. Verbs loosely compounded with **देना**, **पाना** and **चाहना** respectively, when the Infinitive of the first Verb is used, it is used in the Inflected form. This is really a special use of the Infinitive as a Verbal Noun.

a. **PERMISSIVES.** **कालचक्र बड़ा प्रबल है कि किसी को भी एक अवस्था में रहने नहीं देता**, *The wheel of time is very tyrannical,*

for it permits no one indeed to abide in one state. *दैव ने न मरने दिया, Fate did not permit (him) to die. कोई काम पड़ा न रहने देना चाहिये, No work should be allowed to remain undone, (lit. it is not desirable to permit to remain any work ly ng).*

b. ACQUISITIVES. *कोई जाने नहीं पाता, No one can get away. (lit. any one obtains not to go). दूसरे के घर में न घुसने पाऊंगा, I shall not be able to enter into another's house.*

c. DESIDERATIVES. Before चाहना either the Inflected or Nom. form of the Infin. can be used, we can say देखना चाहता है or देखना चाहता है, *he desires to see (it).* It will be found however, I think, that the Nom. form is preferred, मैं भी सुनना चाहता हूँ, *I also desire to hear. हम तो काशी से बाहर अपने बेटे बेटे का विवाह करना नहीं चाहते, I do not wish to marry my son or daughter out of Benares.*

In the idiomatic use of चाहना as meaning "being on the point of" (cf. Eng. *it wants but five minutes to 12 o'clock,*) the Inflected form of the Infin. is generally used. गाड़ी आने चाहती, *the conveyance is on the point of coming. वे पहुंचने चाहते, they are about to arrive.*

172. 3. As an Imperative. The Infinitive is frequently used as a somewhat weak Imperative. Its force in comparison with the ordinary Imperative (करो) is somewhat equal to that of the English "there is this to do" in comparison with "do this." इस को न पीना, *Don't drink this (said by a prime minister to the king with respect to a poisoned draught) मन्त्री के पास चले जाना, (after doing such and such work then) go to the prime minister. किसी से कहना नहीं, equivalent to "now mind this is not to be told to anyone."*

IMPERFECT AND PERFECT PARTICIPLES.

173. The essential difference between these two Participles has already been explained. The Imperf. Part. represents the

action as still in progress, incomplete; the Perfect Participle as completed.

The formation has also been explained; viz. by the addition of **ता** and **आ** to the root for Imperfect and Perfect respectively (the latter with exceptions). In addition to the terminations **ई** Fem. and **ए** Masc. Cons. and Pl. (**चलता, चलती, चले**) it may be mentioned that when the Participles are used as Nouns the Masc. Pl. Cons. form in **ओं** and Fem. Pl. Nom. **इयां** are possible.

174. Alternate Forms. In addition to the forms **चलता** Imperf. and **चला** Perf. there are also **चलता हुआ** and **चला हुआ**. The question naturally arises:—is there any distinction of meaning and use between these alternate forms? A careful examination of the various illustrations given in these sections will clearly show that there is not.

175. Active and Passive. The Perfect Participle of Transitive Verbs is very frequently used with a Passive meaning.

1. **जमराज का चित्र हाथ में लिये घर में चला गया,** *With a picture of king Death in his hand (लिये is lit. having taken) he went into the house.*
2. **फांसी हाथ में लिये हुए एक पुरुष आता है,** *A man is coming along with a halter in his hand.*
3. **मेरा किया तो सब निष्फल हो गया,** *That which has been done by me, has all become fruitless.*
4. **कई ऊँचे ऊँचे मंदिर तो वहाँ राजा लोगों के बनाये हुए हैं,** *Several lofty temples are there, built by Rájás.*

In 1. and 2. the Parts. are Active; in 3. and 4. Passive. The addition of **हुआ** clearly does not make the difference, for of the two with **हुआ** one is Active, the other Passive and so of the two without **हुआ**.

176. Constructive form. In the majority of cases it is quite evident why the Const. form (**ए**) or the Nom. form (**आ**)

is used, but at other times it is by no means so clear e. g.

1. कोई पंजाबी अपने कुटुम्ब समेत तीर्थ यात्रा करता हुआ थोड़े दिनों से यहां काशी में आ रहा था, *Some few days since a Pan-jābī, making a pilgrim journey, had, with his family, come into this Benares.*

2. कांसी हाथ में लिए हुए एक पुरुष आता है, *A man, with a halter in his hand, comes along.*

In both these sentences the Nom. is Sing., why should we have करता हुआ in one and लिए हुए in the other? This question we must leave unanswered, only venturing to observe that with the Perf. Part. the Construct. form is generally, if not invariably, used, but with the Imperf. Part. the Nom. form is much preferred. For want of any sufficient explanation of this use of the Participle in the Constructive form, it has been called the "Absolute" use, thus suggesting the somewhat analogous "Genitive Absolute" in Greek and "Ablative Absolute" in Latin.

Where the Participle is used predicatively of a Noun in the Acc. Case, it follows the general rule, viz. it may *a.* agree with its Noun in Number and Gender, or *b.* be used in the Masc. Sing. irrespective of the Gender and Number of its Noun.

a. एक दो बीज धतूरे के गिरे पाये, (*He*) *found one or two dhatūrā seeds which had fallen.*

यह लाल लाल फल जिन्हें तू अपने दान के प्रभाव से लगे बतलाता है, *These red fruits which you explain to have been affixed by the virtue of your charitable gifts.*

b. उस ने तो औरों को भूला समझा था पर वह सब से अधिक भूला हुआ निकला, *He imagined others indeed to be heedless (lit. having forgotten) but he turned out to be more heedless than all.*

177. The Various uses of the Participles. These may be grouped under 5 heads.

1. The Participial use, i. e. possessing the force of the Verb. (Verbal use would be a better phrase were it not so ambiguous).
2. Adjectival use.
3. As Noun.
4. As Verbal Noun.
5. Compounded with other Verbs.

A word or two of explanation may be well as to the distinction between 1. and 2. Two English sentences will at once make the distinction clear 1. *That nephew of mine went away grumbling yesterday.* 2. *That grumbling nephew of mine went away yesterday.* In 1. "*grumblin*g" has all the force of a Verb, the sentence might be reconstructed "*That nephew of mine grumbled as he went away yesterday.*" This we call the Verbal or Participial use. In the second sentence the Part. possesses only the force of an Adjective (attributive), it *predicates* nothing about the nephew, but only explains which nephew is referred to. This we call the Adjectival use.

178. 1. Participial or Verbal use. The following sentences illustrate the use of both Imperf. and Perf. Participles as predicated of Nouns, etc., in both the Nominative and Accusative.

- (1) सोचता हुआ जाता है, *He goes away thinking.* ईश्वर का धन्यवाद करती हुई आनन्द मंगल से घर में रहने लगी, *Praising God, she began to live at home with joy and gladness.* अपनी खुली शिखा को हाथ से फटकारता हुआ चाणक्य आता है *Chánakya comes along travelling out his unloosed hair with his hand.* (This illustrates both uses of the Part. खुली the Adjectival and फटकारता हुआ the Participial).
- (2) मैं उधरही कान लगाए हूँ. (*Here*) *I am with my ears applied thither* (i. e. *I am all attention*). वे लोग बिना निश्चय समझे हुए कोई बात नहीं करते, *Those people do nothing*

without having thoroughly understood it. जो अपने बल बिना और अनेक दुखों के भोगे बिना राज्य मिलता है वही सुख देता है, That kingdom yields happiness which is obtained without force and without the endurance of many sufferings. कोई रुख नहीं दिखाई देता कि जिस के नीचे कोई टिका हुआ न हो, No tree is visible beneath which someone is not encamped.

- (3) राजा को हंमता देखकर हँस पड़ी, *Seeing the king laughing she fell to laughing.* राजा को शकटार की बुद्धि की प्रशंसा करते देख, *Having seen the king praising the wisdom of Shakatár.*
- (4) पिता को शयनागार में जाकर देखा तो बिछाने पर मरा हुआ पाया, *Having gone into the sleeping apartment saw his father and found (him) dead upon the bed.* उन के द्वार पर पड़ी पाई, *Found (it, viz., a ring) lying by his door.*

The following idiom is well worth noting. जब कुछ दिन घर में बसते हुए बीते, *When he had lived at home some time (lit. when some days passed, he living in the house).* हम को अब भाग्यवती का लिखा पढ़ा देखे बहुत काल हुआ, *It is now a long time since I examined Bhágyawati's writing and reading.*

179. 2. Adjectival use.

मरा हुआ क्या कर सकता है, *What can a dead man do? क्या अब हम हिन्दू ऐसे धर्महीन और गये बीते हो गये कि.....What! have we Hindus become so devoid of religion and so brought to nothingness—(गये बीते lit. gone, passed).* मैं तो इस को सीधासाही जानती थी पर क्यों न हो अंत को तो बनारस का पानी पीया हुआ है ना, *I indeed knew him for an honest fellow, and why not? when all is said and done (अंत को lit. at last) hasn't he been a drinker of Benares water?*

A rather favourite idiom is the union of the Perf. Participles of an ordinary and its Causative Verb. Thus we have बना

बनाया, *a ready made (article)* सुनी सुनाई (i. e. बात understood) *hearsay, idle tale*. जिधर ध्यान करती सब काम हुय हवाये ही देखती, *Wherever she bestows a thought (there) she sees all the work done.* (हुय हवाये from होना). हम लोगों के कहे कहाये उस के बैरी क्यों बनते हैं, *Why do we become her enemies through what people say and cause others to say?*

180. 3. As a Noun.

Occasionally the Participle becomes practically a Noun, some word being understood.

मैं मगदूषणा के भटके दुष्टों का भ्रम मिटाता हूँ, *I destroy the delusion of mirage-deluded (souls)*. दान का रुपया उन्हीं हट्टे कट्टे मोटे मुसटंड खाते पीते दुष्टों को देता रहा, *Kept giving (his) charitable offerings to those strong fat lusty gluttons and bibbers.*

181. 4. As a Verbal Noun.

Sometimes the Participle is used with very much the force of an Infu. or Verbal Noun.

परन्तु सब सेन सामन्त के होते भी अब आप किस बात का आसरा देखते हैं, *But now with all the army becoming demoralized (lit. ended सामन्त) upon what do you rest your hope, (lit. the reliance of what thing do you look for.)* बिना भेद बदले मैं दूसरे के घर में न घुसने पाऊंगा, *Without altering my garb I shall not be able to enter the house of another.* बिना कहे ही दारुबर्म ने बड़ा काम किया, *Without (any one) even telling (him) Dārubarman did a great deed.*

182. 5. Compounded with other Verbs.

The Participles are sometimes compounded with other Verbs.

- (1) The Perf. Part. with चाहना. In this construction the Part. is unchanged for Number and Gender. In meaning it is hardly distinguishable from the somewhat similar construction of the Infu. with चाहना (§ 171. c.). जो सच ही चन्द्रनदास के प्राण बचाया चाहते हो, *If you de-*

sire of a truth to save the life of Chandandás. हम लोग इतना यत्न करके तुम्हें मिलाया चाहते हैं, *Having used such strenuous endeavour we desire to join you to ourselves.* महाराज आप को देखा चाहते हैं, *The Mahārāj desires to see you.* मैं आप का दर्शन किया चाहता हूँ, *I desire to see you* (the use of दर्शन indicates that the sight of so exalted an individual would be a great privilege).

- (2) The Perf. Part. is compounded in a similar way with करना giving the force of *repetition* or *habit*. हम सब मिल के आप को टहल किया करें, *We unitedly will continually serve you.* वे लोग जो अपने मुँह से ये बातें कहा करते हैं, *Those people who are continually saying these things with their tongues (lit. mouths).* जैसे समुद्र में लहरें उठा और मिटा करती हैं, *Just as in the sea the waves keep on rising and vanishing.* Similarly in such phrases as आया करता है, *he is in the habit of coming*; आया जाया करता है, *he is in the habit of coming and going.*

N. B. There are two possible explanations of these constructions in (1) and (2).

a. That the Perf. Part. is used in a semi-passive sense *predicatively*, and therefore (cf. § 176 b.) always retains its Nom. Masc. Sing. form. Thus in (1) *If you desire the life of Chandandás to have been saved. We desire that you should have been united to us, and so in (2) we will (so) do that your service may have been continually done. Who (so) do that these things may have been said.*

b. Dr. Kellogg however* regards these forms not as Perfect Participles but "a gerund or verbal noun in आ, equivalent to the common Hindī gerund or infinitive in जा," and this probably is the true explanation.

* See Dr. Kellogg's Grammar, 2nd edition, p. 265, note.

- (3) The Imperf. Part. compounded with रहना giving the force of continuousness. It agrees with the Verb in Number and Gender. जब तक कोई भी जीता रहेगा, *As long as any single individual remain alive.* कि वे भेद लेते रहें, *In order that they may keep in bringing secret news.* यत्न करता रहता हूँ, *I keep on striving.* जिसे तू जन्म भर पूजता रहा है, *Whom you have continued to worship your whole life.*

The Verb जाता रहना, *to disappear, to die*, has a distinct idiomatic meaning of its own and does not fall under the above remarks, e. g. चांदी की सारी चमक जाती रही, *all the brightness of the silver passed away.*

- (4) The Imperf. Part. compounded with जाना conveying the force of continuousness.

कुशा उखाड़ उखाड़ कर उस की जड़ में मठा डालता जाता है, *Plucking up the grass he kept applying mathá to its roots.* मैं वह भी भूलो जाती हूँ, *I keep on forgetting that also.*

Somewhat similarly the Perf. Part. is used especially with the Verbs जाना and आना.

वह मरो जाती थी, *She was (slowly) dying.* जल के प्रवाह बहे जाते हैं, *The currents of water go on flowing.* अलोप होती चली जाती हैं, *Go on disappearing.* यह ध्वनि राजा के कान में चली आती थी, *This sound kept coming in the king's ears.*

ADVERBIAL PARTICIPLE.

183. The Adverbial Participle needs little explanation. It is, as Dr. Kellogg points out, an idiomatic use of the Imperfect Participle with हो, but forasmuch as this union of these two elements effects a meaning, which is not fully accounted for by the elements themselves, it does seem wise to retain the use of this term "Adverbial Participle," and to give it a separate place among the various parts of the Verb.

It does not mean simply *during the time indeed* that the action indicated by the Verb was taking place, but, generally *at the very time* that the action commenced. Thus देखते ही means, "as soon as ever he saw" सुनते ही, upon hearing (this). होते ही, at the very time that it occurred.

खाने ही प्राण नाश हो जाय, upon eating (it) his life may be destroyed. इस बात के सुनते ही मुच हो गया, As soon as he heard this word he became dumb-founded. भूमि पर पड़ते ही वह जल के छींटे नाश हो गये, As soon as they fell on the ground those drops of water disappeared (lit. became destroyed).

CONJUNCTIVE PARTICIPLE.

184. Various Forms. The ordinary forms of the Conjunctive Participle are 1. the root, 2. the root with के, 3. the root with कर. Thus, चल, चलके, चलकर.

Occasionally the form with करकर or करके occurs, e. g. यदि हम प्रधान पद पा करके, If we having obtained the chief dignity. In the majority of cases however where करके occurs it is the ordinary Conjunctive Participle formed from करना, e. g. उस को निरादर करके, Having dishonoured him.

There are also the forms च or चके, after a root ending in आ as जाय, जायके; लाय, लायके, and the forms in ह or करि, e. g. यह मुनि बिश्वामित्र मुनि हंस कर बोले, Having heard this Bishwāmītra said with a laugh. स्त्री पुरुष आया करें और सुन करि अपने धर्म से जानकार हों, That women and men may come, and having heard, may become conversant with their own religion.

185. Between the three ordinary forms it is impossible to distinguish any essential difference of meaning or use. It may be observed however that when the relation of the Conj. Part. to the Principal Verb is very close the root form is generally preferred, in some instances it becomes with it hardly distinguishable from a Compound Verb, e. g. ले चलना, to take, ले आना, to bring, (lit. having taken, to go, or come).

Generally speaking the main purpose of this Conjunctive Participle appears to be, to avoid the use of two principal Verbs in a sentence. Where we should say "he came and sat down," the Hindî idiom would be **आ बैठा**, *having come he sat down*.

186. Idiomatic Uses. The relations which this Conjunctive Participle is capable of expressing as regards the main Verb of the sentence may be summarised as 1. Temporal, 2. Logical, 3. Adverbial,

1. Temporal. The Conj. Part. generally indicates its action as preceding that expressed by the main Verb. **सामने बैठ शिक्षा करते हैं**, *Having sat down before them, they teach*. **तुरंत राजा जी से जा कहा**, *Quickly having gone to the Rájá, said*. **आ चल देखें**, *Come, having gone, let us see*. **उस के हाथ से बच के आए है**, *Having escaped from his hand you have come*. **आप को दूत भेज के बुलाया है**, *Having sent a messenger I have called you*. **अत्यन्त उदास होकर वहीं रहने लगा**, *Having become greatly grieved began to dwell there*. **सब विद्या पढ़कर नगर की ओर आया था**, *Having studied all the sciences had come towards the city*.

Not infrequently the actions indicated by the Conj. Part. and the principal Verb are contemporary or concurrent. **महानन्द भी अपने औरस पुत्रों का पक्ष करके इस से कुढ़ता था**, *Mahánand also favouring his lawful children was ill disposed towards this one*. **उस ने तुरंत ही यह श्लोक पढ़ के उत्तर दिया**, *She immediately, reciting this verse, gave an answer (the verse was the answer)*. **यहां से भाग चलो**, *Fly away from here*.

187. 2. Logical. The Conj. Part. is often used to express an action as logically antecedent to that indicated by the principal Verb, as the direct cause of it even.

राजा अपनी इसी भावना को याद करके हंसते थे, *The king was laughing having recalled this thought of his*. **उस को राज का लोभ देकर अपनी ओर मिला लें**, *That they might by exciting his desire*

of kingship unite (him) to themselves. उस बैद्य को वही औषध पिला कर मारहाला, *They made the doctor drink that very mixture and so killed him, (It was a poisoned draught he had prepared for another, not the ordinary physic that he dispensed to his patients).* हम अभी आप के अमृत भरे बचन सुन के सुप्त नहीं हुए, *I am not yet satiated with your ambrosial discourse (lit. words filled with nectar).*

188. 3. Adverbial. Not infrequently the Conj. Part. has an Adverbial force. It is so in such phrases as शीघ्र करके जाओ, *Go quickly.* निश्चय करके जानो, *Know assuredly,* or as in the following:—

रो रो कर अपनी सब बिपत्ति कहने लगी, *She began tearfully to tell out all her trouble.* विशेष करके नदी का शुद्ध होता है, *Especially is river (water) pure.* भगवान कृपा कर अति उत्तम स्थान तुम को देंगे, *God will graciously give you an exceedingly excellent dwelling place, (place i. e. in heaven).*

Similarly मन छदन कर्म करके यति किसी जीव की हिंसा न करे, *Let not the devotee mentally, verbally, or actually, kill any living thing.*

189. Sometimes the Conj. Part. is used with the force of a Preposition, e. g. जीव जल में रहते हैं इस लिये बिना छाने जल करके क्रिया करने से वे सब मर जाते हैं. *Living creatures live in water therefore by performing religious rites with unstrained water they all die.*

In the following sentences the करके is clearly pleonastic धर्म करके युक्त असत्य का बहुत पाप नहीं है, *There is no great sin in an untruth if it be joined to religiousness.* मैं ने पड़ोस की सब स्त्रियों को बुलाकर करके दिखाया, *I called all the women of my neighbours and shewed them.*

This pleonastic use of कर and करके is much affected by some of the native commentators.

One idiomatic use of the Conj. Part. of बढ़ना (*to increase, to advance*) is worth noting. It is sufficiently explained by the following illustrations. सुभ से बढ़कर अब इस संसार में और कौन पुण्यात्मा है, *Who else in the world now is more holy than I?* चोरी से बढ़कर कोई अधर्म नहीं है, *There is no greater sin than robbery.*

When a double Verb is used in the Conjunctive Participial form only the latter of the two takes any postfix. एक पुरुष को सिखा पढ़ाकर भेज दिया, *Having instructed and taught a man sent him.*

Two or more subordinate sentences constructed with the Conj. Part. may be used with one principal Verb. राजा को शकटार की बुद्धि की प्रशंसा करते देख अवसर पा उस के छूटने की भी प्रार्थना की, *Having noticed the king praising the wisdom of Shakatār, (and) having obtained an opportunity, he made a petition for his release.*

THE NOUN OF AGENCY.

190. Of the two forms of the verbal Noun of Agency (e. g. चलनेवाला, चलनेहारा or हार) that ending in वाला is the more common. This Noun of Agency signifies *the doer* of the action indicated by the Verb, or in the case of Neuter Verbs the one who experiences that state. It applies both to persons and things.

It governs another Noun, sometimes in the Genitive, but more generally in the Accusative, e. g. ये सब बातें स्त्री और शूद्र के नाश करनेवाली हैं, *These things are the destroyers of women and Shudras,* अनेक देश की भाषा पहचानवा चाल व्यवहार जाननेवाले, *Those who know the languages, garb, manners and customs of many countries.*

In हारा हार. Examples. जिस के पढ़ने से पढ़नेहारे का मन समाप्ति पर पहुंचाये बिना तम न होवे, *From the perusal of which the mind of the reader will not be satisfied without reaching the end.* पढ़ने हार को *to the reader.*

Very often this so called Noun of Agency is used as an Adjective, e. g. पाठ पूजा करने वाली स्त्रियाँ, *Religious-rite-performing*

women. मूली देनेवाले लोगों को हटाकर मुझे बचाया, *Pushing away the men who were impaling (me) rescued me.*

It may be noted that, though not considered elegant, this termination वाला is sometimes added to a Noun, e. g. हम उच्चकुल होकर नीच कुलवालों को पूजें, *Shall we being highborn worship the low-born?*

Sometimes this Noun of Agency expresses the idea of futurity, especially imminent futurity. तुम्हारे पिता कचहरी से आने वाले हैं, *Your father will just now be coming (home) from the Court.* उस की सेना शीघ्र ही आनेवाली है, *His army is quickly about to come.* आपही थोड़ी देर में पाताल को जानेवाले हैं, *They themselves in a little while are about to go to the infernal regions.*

This is especially the case with the Verb होना. The forms होनेवाला and more especially होनेहार are idiomatically used to express *that which must inevitably take place, that which is fated.*

THE CONTINGENT FUTURE.

191. Formed from the root with terminations as given in the paradigms. In English printed books the forms चले, चलें for 3rd Sing. and 1st and 3rd Pl. are generally adopted, but in native printed books the forms चलै and चलैं are perhaps equally common.

Probably "Contingent Future" is as good a name as could possibly be found for this Tense, but it does not cover all its functions; it is, e. g., used as a Contingent Present, especially in the case of होना. *If he be here admit him, जो यहां हो तो आने दो.*

To attempt to give all the possible circumstances in which this Tense might be, and is used, would carry us far afield, and would probably prove confusing rather than helpful to the student. An endeavour therefore will be made to give the main divisions under one or other of which the multifarious uses will fall, and to somewhat freely illustrate these main divisions, without subdividing them.

These main divisions appear to be six. The Contingent Future may be used to express

1. A condition.
2. A possible result.
3. Immediate future.
4. Interrogation.
5. Presumptive.
6. Implied Imperative.

192. 1. A Condition. "*If.....then.....*" This Conditional Clause is commonly expressed by the Contgt. Fut. It may be followed by an Imperative "*If he come seize him*" by the Abs. Fut., Contgt. Fut. or Present "*If he come we will kill him.....let us kill him... ..we kill him.*" or by a Contgt. Fut. or Present indicating a Proverbial or General Present "*If any man thieve he is a thief.*"

The Conditional Clause may indicate a general condition "*if*" or a temporal condition "*when*." जो तुम्हारे पास भागुरायण की मुहर हो तो जाओ नहीं तो चुप बैठ रहो, *If Bhagurāyan's seal be with you, go, if not, then sit down (here) quietly.* जो पसंद आवे ले लीजिय, *If it please (you) take (it).* वह मुझ से मिले तो मैं सब राज्य उस को दूँ, *Should he unite with me (i. e. enter into a league) I will give him the whole kingdom.* इसे किसी तरह इस को यहां से भगावें तो काम चले, *Wherefore if we can in any way cause him to flee from here then things will go ahead.* जो आधा राज देकर अब मेल करलें तौभी उस बिचारे पर्यंतक के मारने का पाप ही पाप हाथ लगे, *If we give him half the kingdom and now secure him as an ally, nevertheless the sinful sinful slaying of the hapless Parvatak will still stain our hands.* जो कोई कुछ दे तो कहीं कथा खाँवे या देवालय की पूजा करें नहीं तो कुछ काम नहीं, *If any one give something then they will recite (their books) somewhere or carry on the worship in a temple, if not, nothing whatever is done.* और किसी राजा को न हो तो न हो पर चन्द्रगुप्त को तो अवश्य है, *If it be not (so) to any other king, then it is not, but to Chandragupt it is so of a very truth.* वह राजा ऐसे

हों तो हों परन्तु, *If those kings be like that then (of course) they are, but.....* जो यह स्त्रियां तनिक़ सा भी बिचार करें तो ऐसी मूर्खता की बात कभी न करें, *If these women would exercise only just a little thought then they would never do such a foolish thing.* साधू तो वही है कि जो ईश्वर के प्रेम में मग्न रहे और शरीर निर्वाह के बिना और किसी पदार्थ की अपने निमित्त कामना न रखे, *The (real) saint is he who remains absorbed in the love of God, and, apart from the necessary nourishment of his body, has no desire for any other thing for himself.* (Here the conditional clauses are placed last instead of first). यह नहीं जानती कि वह कौन था और जो उसे न पूछें तो हमारा कुछ कर सका है कि नहीं, *They do not know either who he was, or whether he is able to do anything to them or not, if they do not worship him.*

Temporal Conditional Clause. जब तक हम राजा के घर की भीतरी हाल न जानें उस के नाश का कोई उपाय नहीं सोच सकते, *So long as we are unacquainted with the internal arrangements of the king's palace we are not able to devise any means for his destruction.* जब तक यह सब कुछ न बतलावे तब तक खूब मारो, *Beat him well until he tells every thing (lit. until when this (man) every thing may not explain until then well beat (him)).* जब खुरदबीन शीशे को लगाकर देखा तो एक एक बूंद में हजारों ही जीव सूझने लग जाते हैं, *When you fix a microscope and look, then in every individual drop (of water) thousands and thousands of living creatures begin to appear.*

193. 2. A possible result. By this is not meant that a condition is expressed or even implied (it may or may not be), but that the action indicated by the verb is not stated as certain to take place, but indicates *possibility, uncertainty, wish, intention, fitness, expectation, etc.* In some cases, as in some of the sentences given in § 192, the Contgt. Fut. might be called a Conditional Absolute Fut. i. e. given the condition, the result is not doubtful, but certain.

न जाने उन्होंने ने इस में क्या धर्म बिचारा है, *Who can tell what religion they thought (to be) in this?* (This use of जाने is very idiomatic).

There is a somewhat similar use of चाहना e. g. चाहे चार दिन में आप से अलग तो रहती, *Granted that I was separated from you for a few days.* बुरा मानो चाहे भला, *Whether you take it ill or well.*

मैं तो आप चाहता हूँ कि कोई मेरे मन की याह लेवे और अच्छी तरह से जांचे, *I myself indeed desire that some one may sound my mind and thoroughly test it.* तब से यह नियम हुआ है कि बिना मुहर के न कोई जाय न आवै, *Since then there has been this rule that without the seal no one may go or come.* जो ऐसा परमेश्वर है उसी का हम सब ध्यान क्यों न करें और उस को छोड़कर दूसरे चांडालों को क्यों पूजें, *If God be such, then why should we not fix our thoughts on Him, and why leaving Him should we worship others who are vile.* तब यह निपूता मियां गंगाजी को अगाड़ी कौन है जो हम गंगाजी में स्नान न करें, *Who then is this worthless Míyán in the presence of the illustrious Ganges that we should not bathe in it?* मैं तो तेरी बहुत बाट हेरे थी कि अब आवे अब आवे, *I was looking out for you eagerly (saying to myself) now she will come, now she will come.* अब आप को उचित है कि इन के अपराध मन से भुला दें, *It is now fitting that you should dismiss from your mind his transgressions.* उन के मन में यह मनोरथ था कि और लोग भी वैसा करना सीख जायें, *There was this desire in his mind that others also might learn so to do.* सो योग्य है कि हम मेले से पहिले ही कूच कर दें, *So it is fitting that we start on our journey before the crowd.* सो चाहिये कि जो कोई स्नान या किसी और निमित्त को मेले में जाय वह उन क्लेशों से चौकसों में रहे, *It is necessary therefore that whoever goes among the crowd to bathe or for any other purpose should be well on his guard against those dangers, (lit. afflictions).*

194. 3. Immediate Future. Not uncommonly the Contgt.

Fut. is used with the force of a more or less Immediate Future.

जो बुरा न मानो तो एक बात कहूँ, *If you will not take it ill I will say one word.* सब की आज्ञा हो तो मैं दस बीस दिन अपनी मा और बाप के पास रह आऊँ, *If you will all give me permission I will spend two or three weeks with my father and mother and (then) return.*

सुनो मैं आप को एक बात सुनाऊँ, *Listen, I will just tell you one thing.*

Sometimes as in such a phrase मैं अभी जाऊँ, *I go at once*, it has much the force of one use of the present Tense in English "*I am going*," i. e. "*I am about to go*."

Where the Contgt. Fut. is used of a more remote Fut. it generally rests on a conditional clause.

There is also somewhat the force of a Present in such a phrase as एक तो यह कहै और एक यह, *One will say this and another that or one says this and another that.*

195. 4. Interrogative use. The Contingt. Fut. is not used in asking a question as to a matter of fact but as to a future uncertainty. It is a questioning rather than a question, where a definite answer appears to be possible the Absolute Fut. would more often be employed; thus in two such sentences as वह आवेगा या नहीं आवेगा, and वह आवे, the distinction would be somewhat similar to the English. "*Will he come or will he not come?*" and "*I wonder whether he will come*" It is often employed also to express a negative, thus मैं क्या कहूँ, *What can I say?* almost means "*I can say nothing*" क्या जाने किसी के मन में क्या भरा है, *What can anyone know as to what any one's mind is filled with?* धन्य महाराज धन्य क्यों न हो, *Hail Mahārāj, Hail! why should it not be so?* यह तो मैं कैसे कहूँ, *How can I say this? (i. e. I cannot truthfully say so).* हम झूठ क्यों कहें, *Why should I speak a lie, (i. e. I will tell you the truth.*

In some cases the interrogation is a request, मैं जाऊँ, *May I go?* मैं कहूँ, *Have I your permission to speak?*

196. 5. Presumptive. Occasionally the Contgt. Future is used to express a presumption, this is especially the case with the Verb होना. Here the Contgt. Fut. and Absolute Fut. often indicate what would be more correctly expressed by the

Contingent Perfect and Presumptive Perfect in the case of other Verbs, होगा may mean "*it will be so*" होय expresses a milder form of the assumption "*I think it to be so*" or "*possibly it is so.*"

भला नगर क्या इस पृथिवी में ऐसा कौन है जो आप की आज्ञा न माने,
Well and good, and not to speak of the city, is there in this world the man, (lit. what such a man) who does not obey your commands? ऐसा कोई आदमी नहीं है जिस की निगाह में मैं पवित्र पुण्यात्मा न ठहरे,
There exists not the man in whose sight I shall not be regarded as holy and righteous.

197. 6. Implied Imperative. Strictly speaking there can only be an Imperative addressed to a 2nd Person "*Let us go,*" "*let them go,*" have somewhat of an imperative force, but are parts of the Subjunctive Mood in English, and in Hindî are expressed by the Contingent Future.

जो तेरा गुरु सब जानता है तो बतलावे कि चन्द्र किस को नहीं अच्छा लगता,
If your guru knows everything then let him tell who it is that the moon does not please. यदि मुझ से कभी चूक भी हो गई हो तो आप क्षमा करें,
If perchance there has been at any time fault on my part then be pleased to forgive. महाराज यह सीढियाँ हैं चढ़ें,
Mahārāj these are the steps, will your (majesty) ascend. या तो फिर से अनुग्रह करें या उन को दण्ड दें,
Either your honour must again shew favour to them or punish them. स्त्री अपने पति को ही अपना गुरु समझे,
Let a woman regard her husband as her guru.

ABSOLUTE FUTURE.

198. Formed from the root, with terminations as exhibited in the paradigms.

Sometimes in the case of Verbs with open roots छ is inserted between the root and the termination (as also in the Contingent Future). Thus होवेगा, भावेंगे, देखेंगे, पीवेगा, etc.

As with the Contgt. Fut. so with this Tense some writers prefer *ऐ* to *ए*. Thus *रहेगा, खेंगे*.

199. There are three principal uses of the Absolute Future.

1. The Definite.
2. The Presumptive.
3. The Conditional.

2. *b.* A "Presumptive" use, peculiar to the Verb *होना*, is also to be noted.

It may be difficult to draw a clear boundary line between 1 and 2, but there is a real distinction. "*He will come to-morrow*" is definite "*He is sure to come to-morrow*" is presumptive. In Hindī the Absolute Fut. form would be used in both sentences and the distinction indicated by the addition of some other word or words. *वह आवेगा, He will come.* *वह ज़रूर आवेगा* or *वह अवश्य आवेगा, He is sure to come.*

200. 1. The Definite. Illustrations of this are hardly necessary. Let one suffice. *वह बाल विधवा हो जायेंगी वा यवावस्था में विधवा होंगी और फिर नाना प्रकार के दुःख और क्लेश भोगेंगे, They will either become child-widows or become widows while they are still young and endure many kinds of trouble and affliction.*

Under this head may be included the negative, and interrogative uses. *क्या कभी भी यहां की स्त्रियां पहिली सी बुद्धिमान फिर किसी समय में अब न होंगी, What! shall the women of this country never again in the present age become wise as the women of a former age were? देश की स्त्रियां की दशा कब सुधरेगी, When shall the condition of the women of (this) country be set right?*

201. 2. The Presumptive.

क्योंकि वह जानता था कि मन्द उस को आसन पर से उठा देगा जिस से चाणक्य अत्यन्त क्रुद्ध होकर उस का सर्वनाश करेगा, *For he*

was certain that Nand would remove him from the seat, on account of which Chánakya being greatly enraged would effect his complete destruction. ऐसी शंका कोई न करेगा सब यही कहेंगे कि राक्षस ने उस को मार डाला, *No one will have a suspicion of this, all will say that Rákshas has killed him.*

202. 3. The Conditional.

The Absolute Future is generally used both in the conditional clause, and in that which describes the anticipated result.

जो यह सतावेंगे वा मारेंगे तो ईश्वर उन को दण्ड न देगा, *If they persecute and kill (others) then will not God punish them ?* जब तक इन बाधक कुशाग्रों का सर्वनाश न कर लूंगा और काम न करूंगा, *Until I utterly destroy this annoying grass I will do no other work.*

203. 2. b. Special Presumptive use of होना.

The Absolute Future of होना is frequently used with the force of the Presumptive Perfect, or Presumptive Imperfect.

यह उस का बड़ा अन्तरंग मित्र होगा, *This is surely his bosom friend.* मुझे निश्चय है कि काशी भर में आप के समान स्त्री तो कोई नहीं होयगी, *I am convinced that there is not a woman who is your equal in the whole of Benares.* तुम सब को स्मरण होगा कि, *You must all remember that.....(i. e. you do remember).*

THE IMPERATIVE.

204. The only genuine Imperatives are the bare root of the Verb for the singular, with जो added for the plural, e. g. चल go thou, चलो go ye.

Forms for the 1st and 3rd Persons commonly given in Grammars under the Imperative belong to the Contingent Future.

These are frequently used in a hortative sense which is as near to an imperative as is possible with the 1st and 3rd Persons.

The respectful forms, e. g. **चलिये, चलियो, चलिग**, used as they are with the 3rd Pl. have more affinity with the Contgt. Fut. and Abs. Fut. in form than with the Imperative, and are hortatives rather than imperatives, in meaning, if not in intention.

The remarks made in §§ 110, 111 with reference to the use of the Pronouns cover also the use of these different forms of the Imperative.

The Singular is used to express contempt; or towards children and a few others without expressing contempt, but still with an underlying sense of their inferiority. Thus an angry Brahman says to a servant who has offended him **बता रे**, *explain you fellow*. A heavenly messenger in the same way addresses a wicked king **पर भोज यह तो बतला**, *But Bhøj just explain this*. On the other hand a father addresses his son **जा**, *go*, **कह**, *say*, and so a sister addresses a sister as **तू** and uses **कह**.

The plural form in **ओ** is that generally used towards inferiors. Thus a prime minister to one of his servants a spy, **अच्छा जाओ**, *Very well, go*; so also to another **आओ, आओ, कहो अच्छे हो बैठो**, *Come in, come in, tell me are you well, sit down*.

Of the forms in **इये** and **इयो** the former is the usual one; the latter is used, I think, rather more as a 2nd Pl. more respectful than the form in **ओ**, but somewhat less so than **इये**. I have noted an instance of its being used by a girl to her elder sister **कल से तू भी चलियो**, *From to-morrow you must go also*.

It will be remembered that for Verbs with open roots **ऊ** is inserted before the termination **जिये**, **लीजिये**, **दीजिये**, etc. Occasionally the forms **दीजो** and **लीजो** also are found.

The form in **इग** is a very polite form. Thus an attendant to a princess **आ खेलिग**, *What will (your highness) be pleased*

to play at? A woman to a Brahman यह राखी भी उन के हाथ में बांध दीजिएगा, *Bind this amulet also on his arm.*

For prohibitives मत is used with the Imperative forms, मत आ, मत आओ, *don't come.* With the respectful forms मत and न are both used, but the former more commonly.

205. In considering the remaining twelve Tenses it will be convenient to adopt a different order to that presented in the Paradigms. There the six formed from the Imperfect Participle are placed first, and then the six from the Perf. Part. As these two series however constitute six pairs of Tenses, each pair possessing many points in common it will be better to take them in this way.

INDEFINITE IMPERFECT.

206. This is, in form, simply the Imperfect Participle affected by Number and Gender, but possessing the same form for all three Persons.

It is used broadly of an action not completed and has commonly little reference to time. Its uses are summarised in the following paragraphs.

207. 1. Equal to Infinitive. दोही उपाय थे या तो मेल करते या दण्ड देते, *There were two expedients, either to conciliate (them) or to punish (them).*

208. 2. Expressing condition and result, cause and effect. Here a general statement is made as to what will take place under given conditions. Both of the clauses may be constructed with the Indef. Imperfect, e. g. पर जो होता तोभी मैं न देता, *But if it were so even then I would not give (it).* यह न होती तो कोई काम न चलता, *(If) this (viz. love) did not exist then no work could go on.*

Or the condition may be constructed with the Contgt. Fut. and the result only with the Indef. Imperf. जब तक हम राजा के घर की भीतरी हाल न जानें उस के नाश का कोई उपाय नहीं सोच सकते, *Until we know the internal arrangements of the king's house we are unable to devise any means for his destruction.*

Or the condition may be in the Indef. Perfect, as something that must already have been accomplished before the result can take place. जो उस को इस अवस्था में कोई हानि हो गई तो वह उस उत्तमता को नहीं पहुंचता जो उस के बीज में थी, *If any injury has happened to it in this stage (i. e. to a tree while still young) it will not reach that excellence that was in its seed.*

209. 3. Habitual or Proverbial Present. Indicating what does take place generally, without specifying any particular time. रात दिन वह यही सोचता, *He thinks this night and day.* ऐसी दशा में ऐसे मनुष्य सिवाय दुःख भोगने और पकृताने के कुछ नहीं करते, *Such men in such circumstances do nothing except endure the trouble and give way to useless regret.*

210. 4. Equal to Present Imperfect. Not uncommonly this Tense is used with the force of the Present Imperfect. मैं नहीं जानती कि वे धर्म का अर्थ भी समझती हैं कि नहीं, *I do not know whether they understand the meaning even of religion or not.* कुछ नहीं विचारती कि हम क्या करती हैं, *They do not consider what they are doing.* मूर्ख में बुद्धि तो होती नहीं एक की देखा देखी तुरन्त करने लगती हैं, *There is no wisdom in these foolish ones, they immediately start doing what they see another doing.* (In the first and third of these sentences especially there seems to be no more reason for using the Indef. Imperf. in the first clause than in the second, possibly they are not Indefinite Imperfect but Present Imperfect with the auxiliary omitted). क्या तू नहीं जानता, *Does thou not know?*

- 211. 5. Equal to Past Contingent Perfect.** यदि वह पापी धन हमारे घर न आता तो हमारा काहे को लुटता, *Had not that sinful wealth come into my house then why was it (my house) plundered (i. e. it would not have been plundered).* यदि ऐसा न होता तो हम एक ही समय सब के सब मूर्छित न हो जाते, *If it had not been so the whole of us would not have become senseless at the same time, (referring to food having been poisoned).*

INDEFINITE PERFECT.

212. Like the Indefinite Imperfect this Tense has the same form for all three Persons, but is subject to modification for Number and Gender. It should be remembered that, in the case of Active Verbs, this and the other five Tenses formed from the Perfect Participle, are constructed with the Agentive Case of what in English would be the subject of the Verb (see § 153).

The general uses of this Tense are as follows:—

- 213. 1. Historic Past.** The simple declaration that something occurred, without indicating its relation to the present or the past as is to some extent done in the Pres. Perf. and Past Perfect. It is the English “*he did it*” as compared with “*he has done it*” and “*he had done it.*”

तब क्या हुआ, *What happened next?* इतिहास ग्रन्थों में लिखा है कि एक सौ अठतीस बरस नन्दवंश ने मगध देश का राज्य किया, *It is written in the historical books that for 138 years the house of Nand reigned in the country of Magadh.*

- 214. 2. Equal to Present Perfect.**

क्या लोगों ने हमारी आज्ञा नहीं मानी, *What! have not the people obeyed my order?* कोई बात तो इस ने जानी, *He has discovered something of the matter, (lit. he has known one word.)* तू ने कैसे जाना कि क्षपणक मेरे शत्रुओं का पक्षपाती है, *How have you got to know that Kshapanak is siding with my enemies.*

215. 3. Proverbial. This Tense, in common with several others, is often employed to express general truths.

जिस घर में यह हुआ जानो कि उसका अन्त आ गया, *In whatever house this (viz. laziness) has come, know that the end of that house has arrived (i. e. Idleness is the ruin of a house).* जिस में परिश्रम करने की टेव नहीं यह पत्थर की सी मूर्ति है जहां रख दी वहीं ही रखी रही, खिना दिया, खा लिया, पिना दिया पी लिया, *In whom there is not the habit of exerting himself, this man is like a stone image, wherever you have put it there it has remained, if you fed him, he ate, if you gave him to drink, he drank, (we should use the Present in English "wherever you put it there it remains, etc.")*.

216. 4. Conditional.

किसी की मन चाही हुई बात ईश्वर की कृपा से हो भी गई तो *If through God's kindness the desire of any one's heart has come to pass even, then.....* followed by a Present. जब आप कुमौत मरे तो हमारा क्या बिगाड़ सकते हैं, *If they have themselves died by some evil death then what injury can they do us?*

THE PRESENT IMPERFECT.

217. The Present Imperfect is primarily used to express an action as going on at the present time में यह करता हूँ, *I am actually doing this at the present moment*, but other uses of this Tense also occur. The uses of this Tense may be thus classified.

1. The Actual Present.

मैं यह बिनती करता हूँ, *I make this request*. वह कौन अभाग है जिसे आप राज बिरोधी समझते हैं, *Who is that luckless one whom you regard as an enemy to the king?* यह मैं भली भांती जानता हूँ, *This I know very well*.

Occasionally it is used of an immediate past. Thus a messenger comes to a certain man and says आप को राजा ज

सभा में बुलाते हैं, *The Rájá calls you to the assembly.* It would be equally good Hindí to say बुलाया है, *He has called you.*

218. 2. The Historic or Dramatic Present. A fact of the past is described as though actually occurring. नगर के बाहर क्या देखता है, *What does he see outside the city?* पाटलिपुत्र विजय होने पर भी चाणक्य आधा राज देने में बिलम्ब करता है, *Even upon the conquest of Pátaliputra Chánakya delays in giving (him) half the kingdom.* बहुत से मनुष्य दर्शनों को जा रहे हैं और भेट चढ़ाते हैं, कोई लड़का मांगता है कोई नौकरी चाहता है, *Many have been going to pay their worship and they offer up gifts, one asks for a son, another desires a situation.*

219. 3. The Habitual or Proverbial Present. To express that which usually or always occurs.

तब से अधिक जो किसी को बध्य स्थान में ले जाते हैं और मार्ग में किसी को शस्त्र खींचे हुए देखते हैं तो छुड़ा लेजाने के भय से अपराधी को बीच ही में तुरन्त मार डालते हैं, *Since then, if the executioners are taking any one to the place of execution and see any one on the road with drawn weapons, for fear of a rescue being effected they immediately kill the culprit on the road (lit. midway).* मैं सत्य हूँ, मैं अंधों की आंखें खोलता हूँ, मैं उन के आगे से धोखे की टट्टी हटाता हूँ, *I am Truth, I open the eyes of the blind, I push aside the screen of deception from before them.*

220. 4. Conditional use. A conditional clause may be constructed with the Present Imperfect, sometimes the dependent clause also takes this Tense.

जो तेरा गुरु सब जानता है तो, *If your guru knows every thing then.....* क्योंकि जब आदमी का अखीर वक्त आन पहुंचता है और वह मरने लगता है तमाम दुनिया का राज देने में भी ज़िन्दगी उस की एक पल नहीं

मर सकती * *For when a man's last day (lit time) comes and he begins to die, even by giving a world wide kingdom his life cannot be prolonged for a single moment.* जब उन की मौत आती है तब ही मरते हैं, *When their death comes then indeed they die.*

221. Used as an Immediate Future. Sometimes this Tense is used to indicate something which is about to be done, as though it had been already commenced.

पण्डित जी ने कहा चलो जाता हूँ, *The pundit said, off you go I'm coming.* अहा मैं धन्य हूँ कि मित्र के हेतु मेरे प्राण जाते हैं, *Ah! blessed am I, that my life is to be given (lit. going) on behalf of a friend.*

THE PRESENT PERFECT.

222. The Present Perfect is generally equivalent to the English Perfect representing an action as having, at the present time, been completed, मैं आया हूँ, *I have come*, or to reproduce the exact and full force *I, having come, am (here)*. The following sentence well illustrates this full meaning of the Present Perfect, मैं ने तो पहिले यही प्रतिज्ञा की है, *I at first have made this promise*. This is not English, but it gives the meaning, it is not "made the promise" but "have made" the responsibility of fulfilling that promise still remains.

This force of the Present Perfect is very generally maintained, though with slightly different shades of meaning.

इस ग्रन्थ में मैं ने एक कहानी लिखी है, *In this book I have written a story.* पटने से करभक आया है, *Karbhak has come from Patna.*

It is often used in sentences expressing something that has been frequently or continuously done up to the present time. मैं ने बहुत देखा है कि, *I have often seen that.....* जिन लोगों ने उसे सर्वदा

* This sentence is a fair specimen of some modern Hindî, it is really Urdu printed in the Nāgarī character.

देखा है वे भी न पहिचान सकें, *Those who have been in the habit of always seeing him, even they will not be able to recognize (him).* और न मैं ने कधी उस को गली चौक में किसी से लड़ती देखा है, *Nor have I ever seen her quarreling with any one in the street or market-place.*

In the case of some Verbs the Hindí Present Perfect must be translated in English by the Present.

वे आप के दर्शन की अभिलाषा में बैठे हैं, *They sit desirous of seeing you, (i. e. having seated themselves they still remain sitting).*

Not infrequently that which in form looks like a Present Perfect is the Perfect Participle (often with a passive sense) and the Present Tense of होना.

तुम से भी कोई बात छिपी है, *Is anything hidden from even you?* (for छिपी हुई है) लिखा है, *It is written (i. e. "it is, having been written" as a Pres. Perf. it would mean "he has written")* so also नीति में भी ऐसा ही कहा है, *In the Niti (a book of policy, deportment etc.) it is thus said.* Occasionally the Present Perfect is used for the Indef. Perf. इस के पीछे चाणक्या और राक्षस के परस्पर नीति की जो बातें चली हैं उसी का इस नाटक में बर्णन है, *The strokes of policy which after this were carried on between Chánakya and Rákshas—it is the account of this (that is) in this play.*

THE PAST IMPERFECT.

223. As the Present Imperfect is used to indicate an action as incomplete, or still continuing at the *present* time, (*I am speaking*) so the Past Imperfect indicates the action as proceeding or incomplete at some *past* time (*I was speaking*).

(1) ये बातें होता ही थीं कि, *These words were going on indeed when.....* आप एक दिन कहते थे कि, *you were saying one day that.....*

(2) This Tense is often used to indicate an action as having been habitually or frequently taking place in the past.

भोजन को केवल दो सेर ससू देता था, *For food was giving only two seers of meal.* (The Past Imperfect gives the idea that this was given day by day). इस देश की स्त्रियां सब बातों में बड़ी चतुर और निपुण होती थीं, *The women of this country were very clever and skilful in all matters.* (The force of the Tense in this sentence can hardly be expressed in an English translation, it signifies not that there *were* such women, but that such ability, etc., were the common characteristics of successive generations of women in those times.,

(3) The following sentences illustrate a special idiomatic use of this Tense which it is well to note.

राजा की आंखें कब उस पर ठहर सकती थीं, *When were the king's eyes able to be kept fixed on it? i. e. How could the king look at it? (on account of its exceeding brightness)* पर राजपूत भी कब छोड़ता था, *But when was the Rajput indeed letting (him) go? i. e. there is no fear of his letting him go.* उस की चिंता से मन कब हटता था, *When was (his) mind removing from the thought of him? i. e. he was ceaselessly thinking about him with anxious concern.*

THE PAST PERFECT.

224. This properly and logically corresponds to the English Pluperfect, expressing the fact that at some past time the action had already been completed. Its full meaning is well illustrated in the following sentence यद्यपि सर्वार्थसिद्धि के मार डालने से चाणक्य की नन्दकुल के नाश की प्रतिज्ञा पूरी हो चुकी थी किन्तु उस ने सोचा कि..... *Although by slaying Sarbārthsiddhi Chanakya's promise (that he would effect) the destruction of the house of Nand had been completed, nevertheless he thought that.....i. e. at the time that "he thought," this promise of his had been fulfilled.* The Past Perfect is often used with this precise and full meaning.

Even more often however it is used where the Indefinite Past might naturally be expected,

इन लोगों ने अपना प्रताप और शौर्य इतना बढ़ाया था कि आज तक इस (देश) का नाम भूमण्डल पर प्रसिद्ध है, *These people so magnified their fame and valour that up to the present day the name of this country is illustrious throughout the whole round world.* मैं जान गया राजा क्यों हँसे थे, *I have found out why the king laughed.*

In such sentences however one element of the Pluperfect still remains, viz. that the time indicated is more remote than that indicated by the other verb occurring in the same sentence. Although in the two sentences given the second Verbs are practically presents, yet they imply something that *has* taken place.

THE CONTINGENT IMPERFECT.

225. There are two uses of this Tense.

1. Where a *supposition* is brought forward as to something taking place, either as a definite act now being performed, or as something which habitually occurs. उन को आप साधू क्यों समझते हैं कि जो राजाओं से धन मांगके लाते हैं, *Those who should ask wealth from kings and bring it away—why do you regard those men ascetics?*
2. Not uncommonly however this Tense is used with very much the force of the Presumptive Imperfect. The latter perhaps is used more where the reference is to some definite act, and the presumption tolerably certain, whereas this Tense is called into service where the presumption is less clear, or to state a broad generalization. This distinction however could hardly be maintained in all cases.

कोई आश्रम ऐसा नहीं जो इस की आशा न करता हो, *There is no state (of life) which does not depend on this (viz. love or brotherly kindness).* कोई न होगी जो भोजन बनाना न जानती हो, *There won't be any woman who does not understand (how) to prepare food.*

THE CONTINGENT PERFECT.

226. This Tense differs from the previous one in referring to an act as already completed instead of as still proceeding.

1. Its principal use is to indicate possibility or uncertainty
 मैं ने चाहे किया हो चाहे न किया हो, *Whether I have done (it) or whether I have not done (it).* यदि मुझसे कभी चूक भी हो गई हो, *Should a fault have been at any time (committed) by me.* जिस का पति मरही गया हो और वह बिधवा हो गई हो, *Whose husband may have died and (thus) she may have become a widow.*
2. Or it may be used in stating a condition or concession.
 यदि कुछ दिया हो या किया हो तो तूही क्यों नहीं बतलाता, *If you should have given anything or done anything then why do not you explain.* यदि राक्षस ने ऐसा किया हो तो कुछ दोष नहीं, *Should Rákshas so have done it is not a blameworthy act.*
3. In the following the use of this Tense approximates very closely to that of the Present Imperfect.

वह कौन सा व्रत वा तीर्थयात्र है जो तू ने निरहंकार केवल ईश्वर की भक्ति और जीवों की दया से किया हो, *What such penance or pilgrimage is there which you have performed apart from pride and simply from love to God and compassion towards (His) living creatures?* वह कौन सा मनुष्य है जिस ने महा प्रतापी राजा महाराज भोज का नाम न सुना हो, *What sort of a man is he who has not heard the name of the most illustrious king and emperor Bhoj?*

THE PRESUMPTIVE IMPERFECT.

227. This Tense and the following might be called Inferential Tenses, they state what is *assumed* to be the case. This assumes something to be now occurring, the Presumptive Perfect something to have occurred.

In usage, various shades of meaning are expressed, ranging from general probability to inferential certainty.

कोई मिलने भेटने को आती होगी, *Some (woman) will be now coming to pay you a visit.* तुम्हारी सहेलियों की माता भी उन के घर आने की राह देखती होंगी, *Your companions' mother will moreover be looking out for them to come home.* तुम राक्षस के किसी काम से जाते होगे, *You are going, (I am sure), on some business of Rākshas.*

In the following two sentences there is a somewhat different shade of meaning, suggestive of the Indefinite Imperfect. यदि चारों ओर से इतना ही आया होगा तो वहां रहने का स्थान कहां को मिलता होगा, *If as many have arrived from all directions then how shall we obtain there a place to lodge?* कुसंग की बातों के बिना से आप को और क्या सिखाते सुनाते होंगे, *Apart from such things as are learnt in bad company, what else will they be teaching and telling you?*

THE PRESUMPTIVE PERFECT.

228. The remarks made on the Presumptive Imperfect will suffice for this also.

निज काज साधने के लिये गया होगा, *He will have gone to carry out his own work.* आपने सुना ही होगा, *You will have heard indeed.* मैं ने भी यही सोचा था कि आप ने उस मनुष्य से कहा होगा कि हम निकाल कर वहां रख आये हैं यह सुन रहा होगा बात बना कर मांगने को आ गया, *I also thought this, that you must have said to that man "I have come along having taken it out and left it there," this man must have been listening, and, making up a tale, come here to ask for it.*

In the following sentence the Interrogative form slightly modifies the force of this Tense. तुम ही बताओ तो उस साधु ने पारे की चांदी कैसे बना दी होवेगी, *You explain then, how this sadhū must have made silver out of quicksilver.*

The following sentence combines something of the force of both the Contingent Perfect and Presumptive Perfect. मुझे निश्चय है कि यदि किसी उच्छक्के की दृष्टि उस पर पड़ गई होगी तो तुम्हारे देखते ही उठा लेता है, *I am sure if the glance of any thief has chanced to fall upon it he will take it up and carry it off even while you are looking.*

In the next sentence रहते होंगे and करते होंगे must evidently be taken as रहते हुए होंगे, and करते हुए होंगे, रहते and करते being participles, and होंगे, for हुए होंगे the Presumptive Perfect of the Verb "to be," इन बाबा जी के गुरु वा गुरु के गुरु यहां रहते होंगे और इन हनुमान जी की पूजा करते होंगे किसी प्रकार से वह इस स्थान से चले गये होंगे और कन्त जा रहे होंगे, *This ascetic's guru, or his guru's guru must have been living here, and must have been worshipping this (figure of) Hanuman, for some reason (or other) he must have gone away from this place, and at last have died.*

THE PAST CONTINGENT IMPERFECT.

229. This Tense and the Past Contingent Perfect differ chiefly from the Indef. Imperf. and Perf. Tenses, in referring to the supposed action as being carried in or completed *in the past*, whereas the Indef. Tenses are not thus limited in their use.

Both Past Contingent Tenses express a possible condition in the past which did not take place, and these Tenses may, or may not, be used in the succeeding sentences which tell what would have been the result had the possibility become a fact.

The Past Contingent Perfect though not common, is met with in books from time to time, but the Past Contingent Imperfect is very rare.* In looking up the only instance I have noted I

* Since writing the above I have met with a sentence which was taken down from the lips of a native of India, illustrating the use of this Tens : अगर इस्कूल में अब तक वह पढ़ता होता तो जी. ए. पास कर लिये होता, *Had he continued reading up to now in the school he would have passed his B. A.*

am disposed to think that it is not this Tense at all, but a Present Participle with the Indefinite Imperfect Tense वह जीते भी होते तो तुम्हारे लिए अपना सबकुछ खोके बादशाह से क्यों लड़ने लगे थे, might be rendered “*If he had been living even, then why having suffered the loss of everything should he for your sake have commenced to fight with the king ?*” but from the context it would seem that जीते is a Participle used as an Adjective, and होते the Indef. Imperfect; the meaning will then be “*were he living.*”

THE PAST CONTINGENT PERFECT.

230. Nothing need be added to what has been said in the above section (on the Past Contingent Imperfect). One or two illustrations are given.

जो तू एक बार भी जी से पुकारा होता तो तेरी पुकार तीर की तरह तारों से पर पहुँची होती, *If you had called (on God) even once from your heart, your cry like an arrow would have reached beyond the stars.*

In the above, the Past Contingent Perfect occurs in both sentences, but this is not absolutely necessary, यदि तू ने भगवान को इस मन्दिर में बिठाया होता तो फिर वह अशुद्ध क्यों रहता, *If you had enthroned God in this temple then why should it remain so unclean.* यदि घोर बिपत्ति में न पड़ी होती तो कभी आप को पत्र लिखने का साहस न कर सकती, *Had I not fallen into a dreadful trouble I should never have possessed the courage to write a letter to you.*

CAUSAL VERBS.

231. By the addition of आ or वा respectively to the root of very many Hindí Verbs, (before the ना of the Infinitive), are produced new classes of verbs which may be called First Causals and Second Causals. The First Causal expresses the idea of causing the action, indicated by the Primary Verb, to be done, and the Second Causal, of causing another person to cause it to be done.

Thus करना is "to do"; by adding आ to the root before the termination of the Infinitive we get कराना, *to cause another person to do*; by adding वा instead of आ the verb becomes करवाना which means, *to get a second person to cause a third person to do*. कहेगा *I will do (it)* कराऊंगा, *I will cause (e.g.) my servant to do (it)*, करवाऊंगा signifies that *I have not anyone here who can do it, but will let my servant take it to some man who will do it*.

The measure of intermediate agency involved in these Causals will necessarily depend upon the character of the original verb, e. g. the First Causal of बनना *to be made* is बनाना *to cause to be made*, i. e. *to make*, and the Second Causal बनवाना *to cause another to make*. Here the First Causal is merely equivalent to an ordinary active verb, e. g. करना, and बनवाना is equivalent to कराना, not to करवाना.

232. Frequently the Causal Verb can be expressed by a single word in English, though of course a different one from that which would express the meaning of the Primary Verb. Thus पढ़ना *to read*, in the sense of "to learn," पढ़ाना *to teach*, i. e. *to cause another to read or learn*, सुनना *to hear*, सुनाना *to tell*, i. e. *to cause another to hear*. Both जलना and जलाना can be translated by one English word "to burn" as this is used as both an Intransitive (or Neuter) and Transitive Verb. Occasionally the meaning is considerably modified when the Primary Verb is made into a Causal, e. g. बोलना *to speak*, बुलाना *to call (anyone)*.

233. The formation of the Causal forms is not always quite so simple as the method indicated in the beginning of § 231. It will therefore be necessary to indicate the different ways of forming them, with a few illustrative examples under each, and the principal exceptions.

It must be understood that not in all cases is a second Causal in use.

234. 1. Verbs with root ending in a consonant preceded by a short vowel.

First Causal formed by the addition of चा to root, Second Causal वा.

बनना	बनाना	बनवाना
<i>to be made.</i>	<i>to make.</i>	<i>to have made.</i>
सुनना	सुनाना	सुनवाना
<i>to hear</i>	<i>to tell</i>	<i>to cause another to tell.</i>

Other examples जलना *to burn*, मिलना *to meet*, करना *to do*, उठना *to rise*, हँसना *to laugh*, गिरना *to fall*.

In the same way words with an extra syllable.

पकड़ना	पकड़ाना	पकड़वाना.
<i>to lay hold of,</i>	<i>to cause another to seize,</i>	<i>to cause to have seized.</i>

So also समझना *to understand*, बदलना *to change*, छिपकना *to stick (neut.)*, चमकना *to shine*.

Exception.

कहना	कहलाना or कहाना	कहलवाना.
<i>to speak,</i>	<i>to cause to speak, to name,</i>	<i>to be called or named.</i>
	<i>to be named.</i>	

235. 2. Verbs with root ending in a consonant preceded by a short vowel.

First Causal formed by lengthening the vowel of the root. Second Causal as usual.

कटना	काटना	कटवाना
<i>to be cut</i>	<i>to cut</i>	<i>to cause to be cut.</i>
बाँटना	बाँटाना	बाँटवाना
<i>to be divided</i>	<i>to distribute</i>	<i>to cause to be distributed.</i>
पिसना	पीसना	पिसवाना
<i>to be ground</i>	<i>to grind</i>	<i>to have ground.</i>

So also बंधना *to be bound*, पिटना *to be beaten*, बचना *to be read, or recited*.

Exceptions.

डुलना *	डोलना *	डुलाना *
खुदना <i>to be dug</i>	खोदना	खुदवाना
खुलना <i>to be opened</i>	खोलना	खुलवाना
घुलना <i>to be dissolved</i>	घोलना	घुलवाना
खिंचना * खींचना or खेंचना *		खिंचवाना
फिरना <i>to turn</i>	फेरना	फिरवाना
लिखना <i>to write</i>	लिखवाना	
दबना <i>to be pressed</i>	दाबना * and दबाना *	दबवाना

Similarly words with an extra syllable.

उखाड़ना <i>to be rooted up</i>	उखाड़ना	उखाड़वाना
बिगड़ना <i>to go bad</i>	बिगड़ना	बिगड़वाना

So उतरना *to descend*, निकलना *to be turned out, to go out*, सम्भलना *to be supported or strengthened*.

The Causal of जटुरना *to be collected* is जटोरना.

236. 3. Verbs with root ending in a consonant preceded by a long vowel.

The Vowel shortened for both First and Second Causals, and आ and वा added to this modified root in the usual way.

जागना	जगाना	जगवाना
<i>to awake (neut.),</i>	<i>to arouse or awaken,</i>	<i>to cause to be aroused.</i>

So also बोलना * *to speak* बीतना *to pass* (of time).

Some of these verbs do not shorten the vowel, some insert ल

* See Dictionary for meaning. In some of these words the meanings vary in the different forms, see, especially दाबना and दबाना.

before the **आ** and **वा**, others have no First Causal in use (or it would be more correct to say the First Causal takes the form of the Second Causal), a list of the more common of these is given.

Irregular.

दौड़ना <i>to run</i>	दौड़ाना	दौड़वाना
तौलना <i>to weigh</i>	तौलाना	तौलवाना
फैलना <i>to spread</i>	फैलाना	फैलवाना
बैठना <i>to sit</i>	बैठाना, बिठलाना, or बैठावाना	
खेलना <i>to play</i>	खेलाना or खिलाना	खेलवाना
देखना <i>to see</i>	दिखलाना or दिखाना.	Or देखना may be taken as a First Causal from दीखना <i>to appear</i> .

भेजना <i>to send</i>	भिजवाना	
डालना <i>to throw</i>	डलवाना	
मारना <i>to strike</i>	मरवाना	Etymologically मारना is First Causal from मरना <i>to die</i> .

खीजना *to be angry* खिजलाना or खिजाना

237. 4. Verbs with an open root.

For the formation of the Causal forms the vowel is shortened and commonly ल is inserted before the **आ** and **वा**. Many of these Verbs present some little irregularity.

पीना <i>to drink</i>	पिलाना	पिलवाना
सोना <i>to sleep</i>	सुलाना	सुलवाना
देना <i>to give</i>	दिलाना	दिलवाना

More or less Irregular.

खाना <i>to eat</i>	खिलाना	खिलवाना
बोना <i>to sow</i>	बोआना	
लेना <i>to take</i>	लिवाना	
रोना <i>to weep</i>	रुलाना or रोलाना	
सीना <i>to sew</i>	सिलवाना	

238. 5. Some few Verbs undergo a modification of one of their consonants when changed into Causals.

कूटना	to be set free	खोड़ना	कुड़ाना	कुड़वाना
टूटना	to be broken	तोड़ना	तोड़वाना	
फटना	to be rent or torn	फाड़ना		
फूटना	to be broken	फोड़ना	फोड़वाना	
बिकना	to be sold	बेचना	बिकवाना	

239. Formation of Causal Verbs from Nouns, etc.

Causal Verbs are occasionally formed from Nouns and other words by the simple addition of **आना**, but this is chiefly confined to poetry and the colloquial. Thus **दुःखाना** *to be in pain* * (from **दुःख** *pain, trouble*), **वार्ताआना** *to talk* (from **वार्ता** *a word*), **अलगाना** *to separate* (from **अलग** *separate*), **अपनाना** *to possess oneself of* (from **अपना** *one's own*).

Some Verbs of a similar character have the form of Causal Verbs but are not so, e. g. **नियराना** *to come near*, **नगिआना** *to come near*, (from **नियर** *near* and a corruption of **नज़दीक** *near*), these are both Neuter Verbs and are probably formed by the addition of **आना** *to come*. **पीड़ाना** *to pain*, is simply formed by the addition of the Infin. termination **ना** to **पीड़ा** *a pain*.

240. Onomatopoeic Causals.

These signify the causing of the sound given in the first part of the word, which is an attempt to imitate a sound devoid of meaning. These onomatopoeic words are very numerous in Hindí.

Examples :—

खड़खड़ाना	to mutter, to grumble.
धरधराना	to shiver, to shake.
मचमचाना	to creak.

* **सिर दुःखता है** may be taken to mean “(my) head aches,”
सिर दुःखाता है “(my) head causes (me) pain.”

खटखटाना	<i>to knock, to rap.</i>
मरमराना	<i>to rustle, to crackle.</i>
कुलकुलाना	<i>to gargle.</i>
घनघनाना	<i>to whirr (like a wheel).</i>
बिबिलाना	<i>to whine.</i>
चूचूआना	<i>to squeak.</i>
चहचहाना	<i>to twitter (of birds).</i>
हिन्हिन्ना	<i>to neigh (In Eng. the h and n are reversed).</i>

COMPOUND VERBS.

241. In considering the subject of Compound Verbs, we have to deal with a mass of material which is somewhat varied in its character, and it is difficult to know how best to divide it. The following three-fold division appears on the whole to be the best.

We have in the first place a class of Compounds in which the union of the two verbs is so effectually carried out that the result is practically one verb. The first verb, in its root form, or that form of the conjunctive participle, is prefixed to a second verb and is henceforth subject to no conjugational changes, the second member of the compound being alone responsible for these. Not only is the *form* thus closely compounded, but frequently the *meanings* of the two verbs unite and give us but one idea, e. g. मार डालना *to kill*. Secondly, there is a class of compounds in which two verbs are brought into juxtaposition and relation, but the first has assumed a distinct conjugational form (generally the Infinitive) before the compounding is effected, and the two verbs retain their own meaning and thus give a double and not a single idea, e. g. कहने लगना *to begin to speak*. The third class are compounds formed from a noun and a verb, both of which commonly retain their full meaning, e. g. दया करना

to *shew mercy* (*lit. to do mercy*). These three classes may be called:—

- I. Close Compounds.
- II. Loose Compounds.
- III. Noun-Verbal Compounds.

I. CLOSE COMPOUNDS.

242. This class of compounds would appear to have largely arisen from a mere delight in the multiplication of words. Commonly the second member of the Compound adds no fresh idea to that contained in the first, and frequently affects the force of it to no appreciable extent. In some cases one is reminded of such inelegant English phrases as "*he's been and gone and done it,*" "*he goes and gives it away,*" where "*been and gone*" and "*goes*" can hardly be said to give any additional meaning to the sentences, though we must presume that they are supposed to impart some force or finish to the sentence by those who use them.

Grammarians have called many of the Verbs included in this class "Intensives" and in some cases the name is appropriate, but in others no intensity appears to be effected by the second member of the compound, and all that can be said of the usage of such compounds, instead of the simple Verb, is, that it is idiomatic. रखना and रख देना are both, simply "*to place,*" पीना and पी लेना "*to drink.*" If there be a distinction between "*I will go and see it,*" and "*I will go and take a look at it,*" then there may be between देखना and देख लेना, but it is certainly not a very broad distinction.

It has been observed in § 241 that the first word of these compounds so unites with the second that it retains its simple form throughout the conjugation, the second alone being subject to conjugational inflections. Dr. Kellogg maintains that the

first Verb takes that form of the Conjunctive Participle which is the same as the root, and that it is not to be considered as the bare root.

It follows from the above that, in appearance, there is no difference between the Conjunctive Participle of a Verb (the root form) followed by another Verb, and a Compound Verb of this class, e. g. ले जाना though capable of translation by one English word "*to take*" is not, properly speaking, a Compound Verb, but the Conj. Part. of लेना *to take*, followed by जाना *to go*. ले जाओ therefore means "*having taken (it) go,*" similarly ले आना "*having taken it, come.*"

243. Some examples of this first class of Compounds will now be given, and, where possible, the shade of meaning imparted by the second Verb indicated.

1. 2. देना *to give* and लेना *to take* will naturally be used respectively with those Verbs which indicate the *imparting* or the *reception* of something. The following examples illustrate this:—

ले लेना	<i>to take.</i>	दे देना	<i>to give.</i>
सुन लेना	<i>to listen.</i>	कह देना	<i>to say.</i>
छीन लेना	<i>to take (violently).</i>	गाड़ देना	<i>to bury.</i>
पकड़ लेना	<i>to lay hold of.</i>	भेज देना	<i>to send.</i>
कर लेना	<i>(meaning depends on context).</i>	चल देना	<i>to go.</i>
पहचान लेना	<i>to recognize.</i>	कर देना	<i>to do.</i>
समझ लेना	<i>to understand.</i>	छोड़ देना	<i>to leave.</i>
लूट लेना	<i>to sack, to rob.</i>	सुना देना	<i>to cause to hear.</i>
बना लेना	<i>to put right.</i>	खिला देना	<i>to feed.</i>
बुला लेना	<i>to call.</i>	पिला देना	<i>to give to drink.</i>
		पहिना देना	<i>to clothe.</i>

In the case of कर लेना the लेना has frequently a very real force, e. g. तुम अपने राज का प्रबन्ध आप कर लो. *Take then and carry on the management of your kingdom yourself.* तभी उस को वश में कीं

नहीं कर लिया, *Why did you not at that very time get him into (your) power?* In the following sentence however करता है would give the same meaning without the addition of लेना. लज्जा से नीचा मुंह कर लेता है, *Through shame he bends down his face.*

244. 3. जाना. The reason of the use of जाना as the second Verb in a Compound would appear to be in many cases the fact that it is the Passive auxiliary. It is found almost invariably with the Passive-Neuter Verbs, i. e. those Neuter Verbs which have an inanimate subject, and of which therefore the subject must be a passive and not an active subject. Such Verbs however though passive in meaning and approximating to the passive form are not true Passive Verbs, e. g. वह बिकता है and वह बिक जाता है, both mean "*it is being sold*" and are both Neuter Verbs not Passive, the Passive would be वह बेचा जाता है which can only however be translated in the same way in English "*it is being sold.*"

It is the existence of so many of these Neuter Verbs having a passive meaning which accounts for the infrequency of the use of the true Passive Verb in Hindi. Examples of Passive-Neuter Verbs used with जाना :—

बन जाना	to be made.	लग जाना	to get fixed.
बिगड़ जाना	to get out of order.	पक जाना	to ripen.
फैल जाना	to be spread abroad.	गल जाना	to be dissolved.
फूट जाना	to be broken.	जम जाना	to be congealed.
फट जाना	to be torn.		
छिपक जाना	to be stuck.		

It is not however with such verbs *only* that जाना is joined, it is added to many others, and if any additional shade of meaning be imparted by the addition it is generally that of intensity, thus we might render खाओ "*eat*" and खा जाओ "*eat away.*"

Examples :—

जान जाना *to get to know.*

भूल जाना *to forget.*

मिल जाना *to meet with.*

मर जाना *to die.*

हो जाना *to become.*

आ जाना *to arrive.*

सो जाना *to go to sleep.*

पी जाना *to drink.*

In some parts of certain Verbs जाना is always added, e. g. भूल गया is invariably used never भूला, or hardly ever, so with मर गया instead of मरा or मुआ.

245. 4. डालना. This Verb meaning "*to fling down*" is compounded with other Verbs to increase their force, the idea of violence being commonly involved. Thus :—

फेंक डालना *to fling away.*

फोड़ डालना *to smash.*

मार डालना *to kill.*

फाड़ डालना *to rend.*

खो डालना *to squander.*

काट डालना *to cut, to hack.*

246. 5. पड़ना has two meanings 1. *to fall or lie*, and thence 2. *to happen*. Compounded with another Verb it commonly gives the idea of *happening, becoming*, and frequently imparts a passive force.

Examples :—

समझ पड़ना *to become understood.*

सुन पड़ना *to become heard.*

देख पड़ना *to come into view.*

बन पड़ना *to be made.*

आ पड़ना *to come.*

जान पड़ना *to become known.*

हंस पड़ना *to fall to a laughing.*

गिर पड़ना *to fall.*

247. 6. रखना *to place*. As the second member of a Compound Verb this is not very common, but is met with. It is difficult to define what force it gives; in some cases it

is used with a verb which itself involves the idea of placing, in others its appropriateness is not so manifest.

Examples:—

रोक रखना *to stop.*

सज रखना *to arrange (a room, etc.).*

समझ रखना *to understand, to imagine.*

लगा रखना *to affix.*

248. 7. आना *to come.* About all that can be said of this as the second member of a Compound Verb is that it is generally pleonastic.

Examples:—

लौट आना *to return.*

निकल आना *to come out.*

बन आना *to be made.*

हो आना *to become.*

249. 8. उठना *to rise.* Compounded with another Verb उठना often retains somewhat of its first meaning, but sometimes the idea conveyed is that of "suddenness."

छिल्ला उठना *to raise a cry.*

आग उठना *to awake.*

बोल उठना *to speak out (cf. Eng. to lift up the voice).*

चोंक उठना *to start up suddenly from sleep.*

250. 9. निकलना *to come out.* The force of this corresponds somewhat to the Eng. "out" in such sentences as "it turned out to be," "he came out," etc.

चल निकलना *to start off.*

आ निकलना *to come out.*

जा निकलना *to go out.*

251. 10. रहना *to remain.* Compounds from this Verb will be noticed all together, under Class II. (see § 261) though some of them belong to this division.

Many other Compounds of this kind occur, but the above may suffice to illustrate their general use.

252. Synonymic Compounds.

Here may be noted the pairs of Verbs, both having the same, or similar, meaning, which are often thrown together. These are commonly used only in the form of the Conjunctive Participle and have frequently an Adverbial force, e. g. जान बूझ के or समझ बूझ के, *knowingly, wittingly*, देख भाल के, *carefully, observantly*, सोच बिचार के, *thoughtfully*, but सोच समझ कर, *having thought*, समझा सुझा के, *having thoroughly instructed or lectured (him)*, सिखा पढ़ा के *having well instructed (him)*.

Sometimes a Verb is followed by its Causal form, the two united giving a somewhat broad and general meaning, e. g. दे दिलाना, कर कराना, thus शरीर रहेगा तो कुछ प्रायश्चित कर कराके फिर शुद्ध हो लेंगे, *If I remain alive (lit. if the body remain) then, having performed or effected some expiation, I shall again become (ceremonially) clean.*

Sometimes the compound is a mere jingle the second word having no meaning पूछ पाछ करना, *to enquire diligently, to investigate*. सोट पोट करना, *to writhe about or roll about*.

Where the Participle of a Synonymic Compound is used both members of the Compound may assume the Participial form, e. g. गिरते पड़ते, *Falling and stumbling (he goes along)*. सोचता बिचारता उठकर खड़ा हुआ, *Thinking and pondering he arose and stood up*. This is occasionally the case with other Tenses, i. e. both are constructed in the same way, e. g. वह सब जानते बूझते हैं, *They know everything*.

II. LOOSE COMPOUNDS.

253. In this second division the two Verbs constituting the Compound are not so closely united structurally, and, as a rule,

they both retain their own proper meaning. When translating such Compounds into English however the second Verb frequently requires a free rendering, e. g. घर में न घुसने पाऊंगा is literally "I shall not obtain to enter into the house" but must, of course, be rendered by some such sentence as, "I shall not be able to enter the house" so with अच्छा यह सब जाने दो *Very well, let all these matters be put on one side* (lit. *Good, give all these (things) to go*).

The constructions adopted in the combination of the two Verbs of this class of Compounds vary considerably.

It is usual in Grammars to give these Verbs under various names, Compleatives, Inceptives, etc., but it may serve our purpose better to take as a heading the second Verb of the Compound, and we can then under such heading note any other use of the Verb to which it is necessary to direct the attention of the student.

254. सकना, *to be able*. This is constructed with the root form of the accompanying Verb. These Compounds are called POTENTIALS.

No list of words can be attempted as सकना can be compounded with nearly all Verbs. A few illustrations are given.

मैं आप की बात तो नहीं काट सकता, *I am not able indeed to disprove* (lit. *cut*) *your word*. और यह हो नहीं सकता, *And this is not possible* (lit. *not able to be*). उस को कौन प्रसन्न कर सकता है, *Who is able to please him?*

This can also be used with a Passive Verb. किसी भीति मिलाया या पकड़ा जा सकता है, *Can he in any way be reconciled or seized?*

Occasionally सकना is used with the Cons. form of the Infinitive of the accompanying Verb, e. g. वह नहीं निकलने सकता, *He is not able to get out*, but this is unusual and not to be imitated.

255. चुकना, *to finish or to be finished.* This follows the same construction as सकना. Verbs compounded with चुकना are called COMPLETIVES.

In many cases this word can hardly be rendered by "*finished*" in English, it is frequently an Expletive कर चुका, *I have finished doing (it)* is simply an idiomatic way of saying मैं ने किया, *I have done (it)*. It is the genius of the language to express things strongly, on one occasion a man, who was suffering great pain, said to me मैं तो मर चुका, *I have finished dying*.

जब मैं नदी से पार उतर चुका, *When I have landed on the other side of the river.* यद्यपि उस के नाश की प्रतिज्ञा पूरा हो चुकी थी, *Although (my) promise to destroy him had been perfectly fulfilled, (lit. had been finished being completed).* और बहुत देख चुके हैं, *and have seen much.*

सकना and चुकना are used *only* in Compounds, never alone. "*It is possible,*" "*It is finished*" must be rendered हो सकता, हो चुका. The Causative of चुकना however, चुकाना is used alone, meaning to clear off (a debt) e. g. उधार लेकर कार्य तो कर दिया और अब उस के चुकाने की कुछ चिन्ता नहीं, *Having taken a loan he has carried out his work, and now there is not the slightest thought of paying it (the debt) off.*

Verbs compounded with सकना and चुकना do *not* follow the construction of Transitive Verbs in the Tenses formed from the Past Participle. मैं कर चुका *not* मैं ने कर चुका.

256. लगना *to begin.* This Verb again (in this sense) is only used in Compounds, never alone. It requires the compounded Verb to be in the Constructive form of the Infinitive. These Compounds are called INCEPTIVES. In the Past Tenses they are constructed as Neuter Verbs, not Transitives.

बहुत से विद्यार्थी लोग पढ़ने को आने लगे, *Very many students began to come to study.* अत्यन्त उदास होकर वहीं रहने लगा, *Becoming exceedingly filled with grief began to live there.* उपाय सोचने लगा, *began to devise a plan.*

Frequently the लगना is pleonastic. Commonly कहने लगा, देखने लगा etc. simply mean "he said," "he looked."

257. देना, to give. The accompanying Verb is constructed in the Cons. Infinitive. These Verbs are called PERMISSIVES. In translating into English the देना will commonly be rendered "permit" or "allow" आने दिया, *He allowed (him) to come (lit. he gave him to come).*

कालचक्र बड़ा प्रबल है कि किसी को भी एक अवस्था में रहने नहीं देता, *The course of destiny is very powerful, not even one does it suffer to remain in one condition.* और फिर पीछे पड़ताने का शोक नहीं रहने देती, *And (she does not allow the grief of repentance to abide (with her) hereafter, i. e. she so acts that she will not have to repent of it afterwards.*

These Compounds from देना must not be confused with those belonging to Class I. Cf. § 243.

258. पाना, to obtain. This also requires the other member of the Compound to be in the Cons. Infin. The Compounds formed with पाना are called ACQUISITIVES. They are in exact antithesis to the Compounds formed from देना.

पाना alone is a Transitive Verb, but when compounded is treated as Neuter, i. e. does not require its subject to be in the Agentive Case with Past Tenses. कोई जाने नहीं पाता, *No one is permitted to go (lit. any one obtains not to go).* कोई घमंडिन का दोष न लगाने पावे, *No one may get (the opportunity) of charging you with being a proud woman.* यह बात कोई जानने न पावे (*that*) *no one may get to know this thing (lit. may obtain to know).*

259. करना; to do. The Verb with which करना is compounded assumes the form of the Perfect Participle, but though identical in form with the Perfect Participle, it is most probably an obsolete "Gerund or Verbal Noun in आ" Cf. § 182 (2).

These Compounds are called FREQUENTATIVES and are used to express that which habitually or frequently takes place

और इधर उधर के अनेक उपाय सोचा करता है, *And is continually devising all sorts of plans (lit. many devises of here and there).* जो तू चला करे तो तू भी सुना करेगा, *If you attend then you also will keep hearing (them).* आप मुझे सब बातों में योहीं रोक दिया करते हैं, *You are always thus crossing me in everything.*

करना is very commonly compounded with आना and जाना in this way वह आया करता है, *He is in the habit of coming.* वह आया जाया करता है, *He is often popping in and out.*

260. रहना to remain, is commonly found compounded with the Imperfect or Perfect Participle of another Verb, which Participle must agree in Number and Gender with the subject of the Verb. As the रहना in such Compounds conveys the idea of the continuance of the action indicated by the Participle, these Compounds have been called CONTINUATIVES.

In some cases where an Imperfect Participle is followed by रहना the two words can hardly be called a Compound Verb, e. g. जब तक नन्दवंश का कोई भी जीता रहेगा, *As long as any one of the family of Nand remain alive.* The Participle जीता and रहेगा each retain their own proper meaning, and though related are not compounded, the force of जीता is simply Adjectival, as will be seen by inserting in its place in the sentence such an Adjective as आनन्दित. Somewhat similar sentences may be noted among the following illustrations.

उसी के मिलाने का यत्न करता रहता हूँ, *I keep endeavouring to reconcile him.* बहुत से दूत मैं ने इसी हेतु चारों ओर भेज रखे हैं कि वे भेट लेते रहें, *I have for this reason sent and placed many spies in all directions that they may keep finding out the secrets (of the enemy).* चन्द्रगुप्त को बढ़ावा देता रहे, *(that he) may keep stirring up Chandragupt.* जिसे तू जन्म भर पूजता रहा है, *Whom thou hast continued to worship during your whole life.* चान्दी की सारी चमक जाती रही, *All the the g'itter of the silver passed away.* Here रहना has quite lost its original force, जाती रही is about equivalent to गई except that it gives some slight prominence to the process of passing, as well as the result, the having passed. जाता रहना is often also used idiomatically with the meaning "to die."

राक्षस को गुप्त रीति से अपना मुख्य अमात्य बनाकर इधर ऊपर के चित से चानक्य से मिला रहा, *Having secretly made Kákshas his chief minister he continued here apparently united with Chánakya.* सेना को आगे बढ़ाने के प्रबन्ध में फंसे रहने के कारण, *On account of being continually entangled in arranging for advancing the army.*

261. Here may be noticed the use of रहना combined with another Verb as a Close Compound. Though constructed as a Close Compound, i. e. with the root form of the second Verb, it nevertheless is more allied with this second group of Compounds as regards meaning, indicating the continuance of the action expressed by the conjoined Verb.

वह ये बातें करही रही थी, *She was in the very act of doing these things.* पण्डित जी ये बातें घर में करही रहे थे कि, *The pundit was actually doing these things in the house when.....*

Sometimes however the force of रहना is very slight. In the following sentences the meaning would be very nearly the same if रहना were omitted and the first Verb put in the Present Imperfect.

• कोई पान खा रही है, *One is eating betel nut.* इस समय हम तेरे ही मन को जांच रहे हैं, *At this time I am testing your heart.* क्या जी

क्या सोच रहे हो, *What is it my dear sir, what are you pondering over?*

262. जाना, *to go*. Very similar in meaning to the above Compounds with रहना are those formed from the Imperfect or Perfect Participle of another Verb and जाना. Dr. Kellogg calls these PROGRESSIVES, but CONTINUATIVES is quite as appropriate a name. It is about the same whether a man *continues* (रहना) doing a thing, or *goes on* (जाना) doing it.

अब तो जो कुछ पढ़ा था मैं वह भी भूली जाती हूँ. *Now indeed, what I had learnt, even that I am forgetting.* अच्छा आप बोलते जाय वैसे लिख दूंगी, *Very well, you go on dictating, I will write the same down.*

मारे चिन्ता के वह मरी जाती थी, *Owing to anxiety she was dying by inches*, (the idea is that of the act of dying being a gradual process). मारे बू के सिर फटा जाता था, *Owing to the stench (his) head was splitting.*

In the following we have the Participial form in हुआ joined with जाना in the same way. उस सपने के स्मरण ही से मेरे रोंकटे खड़े हुए जाते हैं, *At the recollection of that dream my hairs stand on end.*

263. चाहना, *to desire*. The Verb compounded with चाहना may be in 1. the uninflected form of the Infinitive, 2. the inflected form, 3. the Gerund having the form of the Perf. Part., e. g. उस को देखना चाहता है or.....देखने चाहता है orदेखा चाहता है (*he*) *desires to see it.*

These Compounds are called DESIDERATIVES. There is one special use however in which *imminence* and not *desire* is conveyed by चाहना, e. g. वह आने चाहता है, *He is on the point of arriving.* वह मरने चाहता है, *He is at the point of death.**

* For these two somewhat diverse meanings of the same word Greek affords a very interesting analogy in the word *θελω* "to desire, to wish" and then, with the Inf. of another Verb, "to be about to."

मैं भी सुनना चाहता हूँ, *I also desire to hear.* और अब मित्र पुत्र को मारना चाहता है, *And now wishes to slay his friend's son.* जो मेरी कविता मेरे मुख से न सुना चाहे, *Should he not wish to hear my poetry from my mouth.* महाराज आप को देखा चाहते हैं, *The Mahārāja wishes to see you.*

सारी पृथ्वी एक बारगी कांप उठी मानो उसी दम टुकड़ा टुकड़ा हुआ चाहती थी, *Suddenly the whole earth shook just as though it was about to crumble to pieces at that very moment.*

264. One other use of चाहना may be here noted. In the form चाहिये it becomes an Impersonal Verb and may be commonly rendered "it is necessary." It may be preceded by a Noun or by an Infinitive used as a Noun.

ऐसा न करना चाहिये is a polite way of saying "don't do that." उस को खर्च चाहिए (sic) *He needs something for expenses.* आभरण गुणवान् ब्राह्मणों को देने चाहिये (sic) *Give the jewels to worthy Brahmans.* सो चाहिये कि जो मनुष्य विदेश में निकले, *It is therefore necessary that if a man go abroad*

265. Though having no connexion with Compound Verbs one other use of चाहना may be noticed. The 3rd Sing. Contingent Fut., चाहे, is often used in the sense of "even though" followed probably by तैमो (nevertheless) in the related sentence. चाहे.....चाहे.....are idiomatically used for whether... or..... राज्य चाहे छोटा हो चाहे बड़ा, *A kingdom whether it be small or whether it be large.*

III. NOUN-VERBAL COMPOUNDS.

266. These Verbs (commonly called Nominal Compounds) are formed from a Noun (occasionally from an Adjective) compounded with a Verb, especially with the Verb करना, e. g. भोजन करना, *to eat.*

They are of two kinds which may be called 1. True Compounds; 2. Semi-Compounds.

1. Those Compounds may rightly bear the name in which the Noun and Verb are so closely united as to govern another Noun in the Accusative Case, e. g.

उस को स्वीकार नहीं किया, (*He*) *did not receive him*. जब इन राजाओं ने राक्षस को सहायता देना स्वीकार किया, *When these kings agreed to render help to Rākshas*. लान्छालों को बहुत सा पुरस्कार देकर बिठा किया, *Having given them great rewards, he dismissed these men who had brought (it)*. उस को बड़ी प्रसन्नता से ग्रहण किया, *He received it with great pleasure*. एक पाठशाला स्थापित की, (*He*) *established a school*.

2. The name Semi-Compounds may be given to those in which the Noun though loosely joined to करना or some other Verb, is connected with another Noun by its own appropriate Postposition, and has not been so compounded with the Verb as to be able to put this other Noun into the Accusative Case, e. g. उस ने उस पर दया की, *He shewed mercy on him* ("mercy" is practically, if not actually, the accusative). The fact that the gender of the Verb is determined by the word which is supposed to be compounded with it shews that this word stands in an accusative relation to it, though with Past Tenses it becomes the Nominative (in accordance with the general rule for Transitive Verbs in Tenses formed from the Past Participle). Other illustrations may be given:—उस ने आप की बड़ी प्रशंसा की, *He praised you greatly* (lit. *by him your praise was done*). मैं ने तो पहिले यही प्रतिज्ञा की है, *I have already made this promise*.

267. Though other Verbs enter into these so called Compounds करना is used principally. In English great care is exercised to use an appropriate Verb with a Noun, e. g. "*to shew mercy*" "*to offer an insult*" "*to render praise*," etc.; but in Hindī these would

all have the word करना used "to do mercy," "to do insult" (cf. Eng. *to do an injury*), "to do praise. In other cases however special Verbs are used with special Nouns लात मारना *to kick*, (lit. *to strike a kick*). ठाड़ देना, *to give encouragement*. ठाड़ खाना, *to take courage*. मार खाना, *to receive a beating*, (lit. *to eat blows*). स्मरण आना, *to come to mind*, (lit. *memory comes*).

Dr. Kellogg has given in his Grammar some very valuable lists of these Noun-Verbal Compounds and their proper constructions, to which I must refer the student. My notes on the subject would not enable me to furnish such complete lists, and I do not feel free to copy Dr. Kellogg's.

268. दिखाई देना, etc. One small class of Compounds demands a separate notice. A few Abstract Nouns, notably दिखाई, *a seeing*, सुनाई *a hearing*, (and a few others formed on the same principle) are formed with देना into Compound Verbs which are treated as Neuters, but have somewhat the force of Passives. Occasionally पढ़ना is found instead of देना.

तब चन्द्रगुप्त का राज गया सा दिखाई देता है, *Then Chandragupt's kingdom appears as though it had passed away*. वे जानवर से क्या दिखावाई देते हैं. *What are those (things) like animals which are visible?* सच मुच सपने का खेल सा दिखावाई दिया, *In very truth it appeared like the sportiveness of a dream*. जय शब्द सुनाई पड़ा, *The shout of "Victory!" was heard*. चाणक्य बैठा हुआ दिखाई पड़ता है, *Chánakya, seated, comes into view, (i. e. when the curtain is lifted)*.

ADDITIONAL NOTES ON THE SYNTAX OF THE VERB.

269. One or two points of a general character connected with the Syntax of the Verb may here be noticed.

1. **Position of the Verb in a Sentence.** The Verb, as a rule, comes last in the sentence वह उस को मारता है, *He him is striking*. Several clauses may be inserted between the subject and its Verb, e. g. राक्षस पिता बंध से दुखी मलयकेतु से मिलकर जवन राज की सहायता लेकर चन्द्रगुप्त पर चढ़ाई किया चाहता है, *Rākshas, having united himself with Malayaketu, full of grief on account of the murder of his father, (and) having obtained the help of the foreign king, is desirous of making an attack upon Chandragupt.*

In special cases for the sake of emphasis the Verb may occupy another position in the sentence, but it is irregular.

270. 2. **Omission of है.** Not uncommonly है is omitted, especially after नहीं, e. g. उस के पकड़ने में हम लोगों को निरुद्यम रहना अच्छा नहीं, *For us to remain idle in effecting his capture (is) not well*. This is especially the case in the second of two sentences यह लड़ाई के उद्योग का समय है उत्सव का समय नहीं, *This is a time for putting forth our effort in the war not a time of festivity.*

271. 3. **Omission of Auxiliary.** है as an auxiliary is very frequently omitted, more particularly in the case of the Present Perfect and Present Imperfect Tenses.

Where a string of sentences occur, in which the same auxiliary is required, it is generally omitted in some, e. g. जो पुरुष न कधी किसी वस्तु को पाके प्रसन्न होता और न अति द्वेष करता है और न किसी बात की सोच करता और न किसी पदार्थ की चाह करता है, *The man who having obtained anything (is) never glad, and does not (on the other hand) manifest hatred; and (who) does not give way to anxious thought about anything, and does not long for anything.* The है is omitted after the first of each pair of sentences and given in the second.

272. Omission of Subject of Verb. It has already been pointed out that the Subject of a Verb, when a Pronoun would be used, is frequently omitted, the form of the Verb commonly shewing the Number, Person, and Gender of the subject.

Where, in English, we should use a general subject such as "people say," *they say*," in Hindī the Verb is commonly used alone कहते हैं, or, as in English, a Passive may be employed कहा है (for कहा हुआ है) *it is said*.

In other sentences also the subject may be omitted, e. g. उस पर अपराध क्या ठहराया, *What crime did (they) prove against him* (lit. *place upon him*).

273. 5. Plural Subject and Verb in the Singular. The Verb as a rule agrees with its subject in Gender, Person and Number. Occasionally however a plural subject is regarded as a collective and the Verb used in the singular, e. g. इसी से सब काम निकलेगा, *by him all the work* (lit. *all the works*) *will not be effected* (lit. *turn out*).

- When there are more subjects than one, the Verb may be used in the Masculine Plural, or agree in Number and Gender with the nearest subject. The following sentence illustrates the latter जितना दुख बढ़नामी और हानि होती है, *As many troubles, and scandals and injuries as arise*, (lit. *injury becomes*).

274. 6. Repetition of Verb. The repetition of a Verb generally conveys the idea of intensity, continuousness, or repetition. और रो रो कर अपनी सब बिपत्ति कहने लगे, *And weeping bitterly began to tell all her trouble*. कबित्त बना बनाकर, *Making poem after poem*. फिरता फिरता उस के घर में चला गया, *Continuing to wonder hither and thither he (at last) went into his (another person's) house*.

CHAPTER X.

ADVERBS.

275. Many words will be found in the following lists of Adverbs which appear again as Postpositions, and others might be correctly included. Most of these words are strictly speaking neither Adverbs nor Postpositions, but Nouns and other Parts of Speech, and according to their construction become either Adverbs or Postpositions.

Of words used as Adverbs and Postpositions one or two illustrations may be given; आगे चलो, *Go forward*. अपने आगे वह क्या देखता है, *What does he see before him?* ऊपर चढ़ा, *He ascended on high*. घर के ऊपर, *Above the house*. आगे and ऊपर are Adverbs in the first sentences and Postpositions in the second. ऊपर again may be used as a Noun, ऊपर का दोहा, *The above couplet* (the force here in English is adjectival, but the construction marks out ऊपर as a Noun, just as we speak of *the verse of a certain chapter*). पीछे again, used both as Adverb and Postposition, is the constructive form of पीछा, which is used as a Noun, e. g. उस का पीछा किया, *He pursued him* (lit. *he did a following of him*). पीछा करना is not here a Compound Verb).

We may consider Adverbs under three headings.

1. Pronominal Adverbs.
2. Adverbs.
3. Adverbial Phrases.

1. PRONOMINAL ADVERBS.

276. We have already noted the series of Pronominal Adjectives in which the characteristic letters of the Pronouns ap-

pear and modify the meaning. In a similar way we have series of words adverbial in their force, and these have been suitably denominated Pronominal Adverbs.

In the following lists it will be observed that, 1. are related to the Proximate Demonstrative Pronoun **यह**, 2. to the Remote Demonstrative Pronoun **वह**, 3. to the Relative Pron. **जो**, 4. to the Correlative **सो** (Construct. base **तिस**), 5. to the Interrogative **कौन**, and 6. to the Indefinite **कोई**.

In some cases not all the members of the series are in use.

a. Of Place.

1. **यहां**, **यहीं** *here*.
2. **वहां** **वहीं** *there*.
3. **जहां** *where, (relative)*.
4. **तहां** *there, (correlative)*.
5. **कहां** *where?*
6. **कहीं** *anywhere*.

b. Of Direction.

- | | |
|--|--|
| 1. इधर <i>hither</i> . | |
| 2. उधर (विधर) <i>thither</i> . | |
| 3. (विधर) <i>whither</i> . | } For these जहां and तहां are invariably used, even for इधर , उधर , and किधर , यहां वहां , and कहां are commonly used. |
| 4. (तिधर) <i>thither</i> . | |
| 5. किधर <i>whither?</i> | |
| 6. _____ | |

c. Of Time.

1. **अब** *now*.
2. supplied by **तब**
3. **जब** *when*.
4. **तब** *then*.
5. **कब** *when?*
6. supplied by **कभी**

d. Of Manner.

1. यों, यूँ *thus.*
2. _____
3. उ्यों, उयूँ *as.*
4. त्यों *so.*
5. कों, क्यों, क्यूँ *how? why?*
6. _____

Some of these Pronominal Adverbs are treated somewhat as Nouns, becoming subject to declension, and used with Postpositions, e. g. यह कहाँ का है, *Of what place is this (man)?* यहाँ से जाओ, *Go away from here.* कब तक रहोगे, *Until when will you remain?* यहाँ के भीतर, *In here.* अब के लिये, *For the present.*

By repetition and combination these Pronominal Adverbs yield other modifications of meaning जहाँ जहाँ.....तहाँ तहाँ *wherever.....in those places* जब जब.....तब तब *whenever.....then.* कब कब *occasionally.* कभी कभी, *sometimes.* ज्यों ज्यों.....त्यों त्यों, *Just as.....so also* (implying progress or succession).

कभी न कभी, *occasionally.* कहीं न कहीं, *somewhere or other.* यहाँ वहाँ, *here and there.* जहाँ कहीं, *wherever.* इधर उधर or इधर विधर, *hither and thither.* अब तब, *now and again* (अब तब करना is idiomatically used for "to procrastinate"). कब तब, *occasionally.* ज्यों त्यों or ज्यों का त्यों, *exactly in the same state or condition.*

2. ADVERBS.

277. A. Adverbs of Place and Direction.

- आगे *before.*
 पीछे *behind.*
 ऊपर *above.*
 नीचे *beneath.*
 दहिने *on the right hand.*
 बायें *on the left hand.*

बाह्यर *outside.*

भीतर *inside.*

निकट *near.*

पास *near.*

दूर *far.*

पार *on the other side.* Used after a Noun followed by *के* or *से* this word has very much of a prepositional force, but with a Demonstrative Pronoun in the construct state it has an adverbial force, *इस पार this side, उस पार, that side.*

यार *on this side.*

थार पार } *right through.* Spoken, e. g. of cutting right
थार पार } through anything.

अनत (prop. अन्यत्र) *in another place, elsewhere.*

एकत्र *in one place.*

सर्वत्र *in all places, ubiquitous.*

278. B. Adverbs of Time.

Under these will come words indicating different parts of the day, and different periods of time, e. g. आज to-day, कल to-morrow. The more common of these are mentioned in Chapter XIV.

आगे *before.* According to the context this may stand for *past* or *future* time, *formerly* or *hereafter*. The English word "before" is somewhat analogous, e. g. *They used to do this before,* (i. e. *previously*). *In the years that lie before let us not do so.*

पहिले *before, previously.*

निदान *finally.*

नित or नित्य *continually, always.*

परम्परा *continually from generation to generation.* Used of past time.

सदैव *always.*

सदा *always.*

सदा सर्वदा *for ever and ever.*

फिर *once more, again.*

बार बार or बारेंबार *repeatedly, again and again.*

279. C. Adverbs of Manner.

अचानक

अकस्मात्

एकाएक or एकाएकी

एकबारगी

suddenly.

वेग

शीघ्र

तुरन्त

भट

भटपट

quickly.

जल्द or जल्दी (*Urdu*)

धीरे *slowly.*

सच or सत्य *truly.*

सचमुच *truly.* An intensive form of the above.

सही *truly.*

अल्बत्त *Urdu equivalent.*

ठीक *exactly, truly.*

ठीक ठीक or

ठीक ठाक

Intensive forms of the above.

सेत or सेत में *gratuitously.*

साक्षात् *manifestly, openly.*

यथा or जथा *just as.*

तथा *so.* Correlative of the above.

यथार्थ *as is fit, as is necessary.*

निरन्तर *uninterruptedly.*

वृथा *vainly, uselessly.*

280. D. Adverbs of Degree.

अधुन *much*.

निपट

वति } *very*.

बड़ा

बड़ा is an Adj. "great," but is frequently used as an Adverb.

अत्यन्त *exceedingly*.केवल *only, merely*.

ही, sometimes हीँ, is an intensive Adverbial Particle which may be added to many, if not most, words. The ह often disappears, or rather combines with the previous letter, converting it into its corresponding aspirate, e. g. अभी *just now* from अब + ही; where the previous letter is already an aspirate, the ह is omitted, thus मुझी from मुझ + ही, वही from वह + ही. This ही may be sometimes translated by "even" "indeed" at others it only corresponds to a word which would in English be italicized in writing, or emphasized in speaking. मुझी को मारोगे, *Will you strike even me.* वह है ही नहीं, *Indeed he is not (here).*

The use of ही with the Present Participle in the constructive form, called the Adverbial Participle, has already been noticed. Joined with parts of the Verb which have an auxiliary it is inserted before the auxiliary, thus जाता ही था, (*while*) *he was actually going.* With the Future it is even inserted before the Conjugational termination, e. g. जाँवहीं, *they will assuredly go.*

281. E. Miscellaneous Adverbs.

The propriety of classing one or two of the following as Adverbs may be questioned, but no more suitable heading for their notice suggests itself.

Affirmation हाँ *Yes*.

तो *Yes*. Not found in literature but much used by villagers.

Negation नहीं *No, not.* Used mostly with the Tenses, which would belong to the Indicative Mood, less commonly with Tenses of the Subjunctive; i. e. it is more common with the denial of a fact, than the negation of a contingency or possibility. It is not used with the Imperative. Used also absolutely "*No.*"

न *No, not.* Absolute "*No,*" also with the Verb, more especially for Subjunctive Tenses, and for the polite forms of the Imperative;

नत *Not.* Used only with the Imperative, नत जाओ, *don't go.*

There are various idiomatic uses of these Adverbs of negation.

नहीं तो, *if not.* अभी जाओ नहीं तो मैं दूसरे को भेजूंगा. *Go at once, if you don't, (if not). I will send some one else.*

न.....न..... } *neither—nor—.* न करता है न
न तो.....न..... } करता है, *He neither does (it) nor gets (it) done.*

क्यों नहीं *Yes.* Lit. "*Why not*" used in much the same way as the English "*of course,*" though in many cases where "*Yes*" would be required in English. Thus if a man be asked if he can do a certain kind of work he will answer, क्यों नहीं. "*Yes*" and not "*of course I can*" would be the corresponding English answer.

कदापि *possibly, perchance.*

कदापि *Urdu equivalent.* More common in Hindi than कदापि.

अर्थात् *namely, that is to say.*

जाने *Urdu equivalent.* Frequently used in Hindī.

शाय: *probably, usually, for the most part.*

मात्र *merely.* Only used after another word, combining with it into a semi-compound, e. g. बसबस मात्र, *merely a word.*

3. ADVERBIAL PHRASES.

282. Adverbial phrases are very numerous and are formed in various ways; not a few are simply some case of a Noun with its Postposition.

The Ablative Case with से, or से added to a word already used as an Adverb, e. g. गुप्त रीति से *secretly*, सहज से *easily*, क्रोध से *angrily*, धीरे से *slowly*, किस प्रकार से *how, in what manner?*

The Locative Case in में. अन्त में *finally*, प्रगट में *manifestly, apparently.*

The Accusative Case with, or without, को e. g. अन्त को *finally*, उस समय *at that time*, एक दिन *one day*, i. e. *on a certain day.*

The Conjunctive Participle is very frequently used as an Adverb. जान बूझ के उस ने किया, *He did it wittingly*, छिपकर *secretly*. एक एक करके *singly.*

Various other ways of forming Adverbial phrases are also met with, e. g. सर्प की भाँति *in a snake-like way*. एक साथ *unitedly*. इसी तरह *in this way*. वैसे ही *in the same manner.*

CHAPTER XI.

POSTPOSITIONS.

283. Some explanation has already been given of the Particles called Postpositions (का, से, में, etc.) used in the declension of Nouns and Pronouns. In addition to these, which might be called Particle-Postpositions, there are many other words in Hindi which have the force of the English Prepositions. Grammarians have commonly called these Prepositions, but as they are almost invariably used *after* the word they govern and not *before*, Postpositions seems to be a more appropriate name.

As Dr. Kellogg has pointed out, most of these Postpositions are really Substantives, but by being used in the Constructive form (generally indicated only by the preceding particle) they acquire a Prepositional force. They generally require the word they govern to be in the Genitive Case, and may themselves sometimes be followed by one of the Particle-Postpositions, e. g. उस के सामने, *before him*. उस के सामने से, *from before him*. When the Postposition is from a feminine Substantive the preceding word must be followed by की instead of के, thus नगर की ओर, *in the direction of the city*.

The Postpositions are occasionally used *before* the word they govern, but this is the exception not the rule, e. g. मारे चिन्ता के, *on account of anxious thought*.

A list of the principal Postpositions is appended, arranged as far as possible according to meaning, so that synonyms may be noted, and any differences of usage pointed out.

Some of the Urdu equivalents commonly met with in Hindi books are included in the following list.

Postpositions marked :—

- * are preceded by **के**, e. g. घर के बाहर, *outside the house*.
- † " " " **की** " नदी की ओर, *in the direction of the river*.
- ‡ may be used without an intervening **के** or **की**, पाप रहित, *without sin*.
- * ‡ may be used with or without a preceding **के**, e. g. उस पास or उस के पास *by him or, near him*.

It should be noted that several of the following words are both Postpositions and Adverbs.

- 284.** * साम्हने also written सामने *in front of*. This has also two idiomatic uses 1. Equal to "*in his estimation*." परमेश्वर के साम्हने हम पापी हैं, *We are sinners in God's sight*. 2. To indicate comparison **जेर के साम्हने कुत्ता क्या है**, *What is a dog in the presence of a tiger?*
- * **आगे** *before*. Used both of time and place.
 - * **पहिले** *before*. Used chiefly of time. Though constructed with its governed word as a Postposition it is adverbial in force. Thus इस के पहिले *before this, or, previously*.
 - * **पूर्व** *before*. Of time only.
 - * **पीछे** *behind, after*. Of place and time.
 - * **बाद** *Urdu equivalent of पीछे*. Used mostly of time, but not exclusively.
 - * **अनन्तर** *after*. Used of time; occasionally of logical succession.
 - * **उपरान्त** *after*. Of time. Occasionally in the sense of "*in addition to*," "*moreover*."
 - * **ऊपर** *over, above*.
 - * **नीचे** *beneath, under*. Of place and also of status.
 - * ‡ **तले** *beneath, under*.

- * † बीच *between*. Used of place and time, in the latter case it may often be translated "*meanwhile*." Commonly followed by one or more of the Particle-Postpositions, e. g. उन के बीच में *among*. उन के बीच में से *from among*. बीच में *meanwhile*.
- * ठर्मियान *Urdu equivalent of above*.
- * बाहर *outside*. Sometimes written बाहिर. द्वार के बाहर, *outside the door*. An idiomatic use of this word with the governed word in the ablative may be noted, e. g. गिनने से बाहर हैं, (*They*) *are outside of counting*, i. e. *cannot be counted*. जो आप की इच्छा से बाहर है, *which is not according to your wish*.
- * भीतर *inside, within*. Used both of place and time, e. g. पर्दे के भीतर, *inside the curtain*. एक महीने के भीतर, *within a month*.
- * बन्दर *Urdu equivalent*.
- * † पास *by, near, to*. Used both of *position* and *motion to*, e. g. उस के पास वह बैठा है, *He is sitting by him*. उस के पास वह गया, *He went to him*. It is also used idiomatically of *possession*. मेरे पास कुछ नहीं, *I possess nothing*.
- * निकट *near*.
- * समीप *near*.
- * मज़दीक *Urdu equivalent*.
- * मगीच *corruption of the above*.
- * लगभग *near, round about*.
- * आस पास *near, round about*. Used in such a phrase as *the villages near the city*. This can also be expressed by.....की चारों ओर or.....की चारों तरफ *in the four directions, or, four sides*.

- * निर्दिष्ट *Urdu equivalent.*
- † ओर *In the direction of.*
- † तरफ *Urdu equivalent.*
- ‡ लेां
- ‡ लग } *Up to, as far as. Used of time, place & degree,*
- ‡ पर्यन्त }
- ‡ तक *Urdu equivalent.*
- * संग *with.*
- * साथ *with.* } *Very occasionally used without के.*
- ‡ * समेत *with.* Commonly used without के, e. g. स्त्री पुत्र धन समेत. *With wife, son and wealth.*
- ‡ * सहित *with.* Used in the same way as the above. It is also often used with adverbial force, e. g. चिन्ता सहित *with thought, i. e. thoughtfully.*
- ‡ पूर्वक *with.* Used in much the same way as the above. क्षपणक निरादर पूर्वक नगर से निकाला जाता है, *Kshapanak is being expelled from the city with dishonour.*
- ‡ * बिना or बिन *without.* When the governed Noun is not used with के this Postposition may be used before or after its Noun. It is also used with same parts of Verbs.
- पूरे विश्वास बिना, *Apart from perfect (lit. full) faith.* बिना भेष बदले, *Without changing his dress (or appearance).* जो अपने बल बिना और अनेक दुखों के भोगे बिना राज्य मिलता है, *That kingdom which is acquired without one's own exertion, and without the endurance of many troubles.* दूसरे पहिये के बिना, *Without a second wheel.*
- Sometimes this word must be translated "except" ऐसे धनिकों के घर बिना यह वस्तु और कहाँ मिले, *Except in the*

houses of such wealthy people where (lit. where else) will this thing be found?

Sometimes **बिना** has an Adverbial force, **बिना समय**, *Untimely*, (*lit. without time*).

The form **बिन** is mostly confined to poetry.

* **बगैर** *Urdu equivalent.*

‡ **रहित** *without*. The exact reverse of **सहित**, constructed generally in the same way, but occasionally with its Noun in the Ablative Case, e. g. **सब पापों से रहित होकर**, *Having become devoid of all sins.*

Both **सहित** and **रहित** are not properly Postpositions, but their usage justifies their inclusion in this list.

* **लिये** *for the sake of*.

‡ * **लगि** *for the sake of*. Mostly used in poetry.

* **निमित्त** *for the sake of*.

† **खातिर** *Urdu equivalent.*

* **हेतु** *for (this) reason*, or with persons *on behalf of*.

* **कारण** *on account of*. **ज्येष्ठ होने के कारण**, *on account of being the eldest (brother)*. In such a phrase as **इस कारण से**, *from this cause*, **कारण** is not a Postposition, but a Noun.

* **भारे** *on account of, by reason of*.

* **सबब** *Urdu equiv.* A Noun, but in such phrases as **इस सबब से**, *on this account*, equivalent to a Postposition.

‡ **वास्ते** *Urdu equiv.* Generally used with Demonstrative Pronoun in the Oblique Case, as **इस वास्ते** *for this reason*.

* **बिषय** or **निबय** *in the matter of, with reference to*. Often followed by **में**, e. g. **इस के बिषय में**, *with reference*

to this (matter). Where **को** is omitted, e. g. इस विषय में, in this matter, **विषय** is a Noun.

+ **बाबत** } Urdu equivalents "with reference to."
+ **निश्चय** }

* † द्वारा by means of. Occasionally a pleonastic **से** is added, उस **को** द्वारा **से**, by means of him.

* **समान** } like, equal to. उस **की** **नाई**, may also mean "in
+ **नाई** } the same way."

* **बराबर** Urdu equivalent.

* **अनुसार** according to, in conformity with.

* **अनुकूल** according to.

* **मुआफिक** Urdu equivalent.

+ **सन्ती** in the place of.

* **बदले** } Urdu equivalents. बदले is often followed by **में**,
+ **दखल** } e. g. इस **को** बदले **में**, in the place of this.

* **विरुद्ध** or **बिरुद्ध** } opposed to, on the contrary. **विरुद्ध** is
* **विपरीत** or **बिपरीत** } occasionally found with an Ablative
आप **की** **इच्छा** **से** **विरुद्ध** **कोई** **अवहार**
नहीं **होने** **पावेगा**, No custom shall be
observed which is opposed to your wish.

* **बिलाफ** Urdu equivalent.

There are two inseparable prefixes **स** with, and **बे** without, which have a prepositional force. सपरिवार with (his) household. बेफल, without fruit.

CHAPTER XII.

CONJUNCTIONS.

285. The Conjunctions require little in the way of introduction, a list of the principal ones is appended, with explanation of the idiomatic use of such as appear to require it.

1. Cumulative Conjunctions.

और and. This is the simple copula for connecting words or sentences. It is frequently omitted between pairs of words, thus रात दिन, *night and day*. सीता राम, *Sitá and Rám*.

और is often found written औ.

The use of और as a Pronominal Adjective has been noticed in § 138.

भी also, moreover. वे भी आवेंगे, *they also will come*. मैं ने कहा और करने भी, *I have said (it) and will moreover do (it)*. Sometimes it approximates in force to the intensive Adverb ही, and may then have to be translated by "even" or some such word, एक भी नहीं, *there (is) not even one*. Somewhat similarly it may occur in a sentence with another Adverb यदि आवे भी, *should he come even*.

फिर again. Used as the English "again" at the beginning of a new point in an argument, or in making an additional statement.

286. 2. Adversative.

पर
परन्तु
वरण
or वरण
or वरं
किन्तु

} but.

Of these पर and परन्तु are common, वरण and किन्तु are generally only found in literature. पर and परन्तु are not only used as adversatives, but are occasionally employed in introducing an explanatory addition to a sentence, though generally with an underlying adversative drift, e. g. after speaking of a man having made a firm vow (of vengeance) there follows परन्तु कथ्यन्त मुप्त रूप से, *but in a most secret manner.*

लेकिन, बल्कि (corrupted to बल्कन in the colloquial) मगर, *Urdu equivalents.* लेकिन especially is very common in Hindi.

तथाभी *nevertheless.*

287. 3. Alternative.

या
या
अथवा

} or.

These are used between alternative words or sentences, मेरी बातें अच्छी लगती हैं या नहीं, *Are my words acceptable or not?* but in the case of या we may also have it in both sentences, या तो.....या तो or या तो.....या e. g. उस का यत्न या तो उल्टा हो या निष्फल होगा. *His effort will either produce an unexpected result (lit. will become turned) or become fruitless. (Cf. the old-English use of nor "I whom nor avarice nor pleasures move").*

कि or. लोग चाहते हैं कि नहीं, *Do the people desire (it) or not?* नहीं तो *if not*; followed by तो *then* (cf. § 281).

न.....न.....*neither, nor.* न सुनता है न बोलता है, *he neither hears nor speaks.* Sometimes only one न is given for both sentences, especially in poetry इन्हें हम जानते हैं न बुझते हैं, *I neither know nor recognize this gentleman.*

चाहे...चाहे...*whether.....or* (cf. § 265).

क्या...क्या... *either.....or*

288. 4. Hypothetical.

तो *if*. Generally followed by तो *then*.

यदि *if*.

अगर *Urdu equivalent*.

289. 5. Concessive.

यद्यपि *although*. Followed generally by यद्यपि or तोभी *nevertheless*. शकटार यद्यपि बन्दीखाने से छूटा किन्तु अपनी अप्रतिष्ठा का शोक उस के चित्त में बना रहा, *Although Shakatār was released from prison yet the grief on account of the disgrace remained fixed in his mind.*

तो ..भी *even if, if also*, followed commonly by तोभी *nevertheless*. जो आवे भी, *even if he come.*

चाहे *should, though, even if*, followed commonly by तोभी.

290. 6. Explanative.

कि *that*, in such sentences as "he said that....." "he saw that....." "it came to pass that....."

कि is also used of purpose "he went that he might see."

क्योंकि or क्योंकि *because, for*, e. g. क्योंकि पूरे विश्वास बिना... *For apart from perfect faith.....*

291. 7. Dependent.

तो *then*. Introducing what will result if certain conditions be fulfilled, यदि मेरे प्राण की रक्षा होगी तो मैं आप को छुड़ाऊँगी, *If my life be saved then I will effect your deliverance.*

CHAPTER XIII.

INTERJECTIONS.

292. The following are the principal Interjections:—

हे The polite Vocative Interjection.

हो More used towards inferiors. हो तुम, *Hallo you!*

अभी is used alone, not as an addition to a Vocative. It is used to call the attention of some one, something like the English "*I say*," or to indicate slight surprise, "*Ah!*"

अरे (with fem. अरी) generally indicates (1) surprise, impatience or anger, but may be used (2) as an ordinary Vocative Interjection.

(1) अरे ब्राह्मण क्रोध मत कर, *My dear fellow (Brahman) don't get angry* अरे जाना, *Ah! I've got it (I know)*.
"अरे!" uttered by a man to himself on receiving a letter containing some startling news.

(2) अरी बहन, *O sister!* अरे कुमार आपही आ गए, *My prince! have you come?* (Here there is some measure of surprise).

रे is a very different Interjection as regards usage; it is a Vocative Interjection expressing contempt or disgust, e. g. रे मूढ़ याद रख कि, *You fool! remember, that.....*
वाह रे कौटिल्य वाह, spoken of a person as though present
"Oh that Koutilya!"

अह expresses admiration or surprise.

ओ: ,, mingled surprise and sorrow.

अह (or अहहहह *ad lib.*) expresses sorrow (on receiving sad news).

हाहा " " " " "

हाय हाय " " " " "

वा ,, questioning surprise.

वाहा ,, admiration.

हिः or छीकी *avaunt! away with the thought!* हिः मूर्ख क्या तू तुम जो से भी धर्म विशेष जानता है, *Away with you, you fool! what, do you know about religion better than the guru?*

साह or वाह वाह may express nearly any emotion, the emotion being indicated by the *tone* in which the word or words are uttered. They may convey the idea of admiration, astonishment, grief, disgust, etc.

राम राम in addition to being used as a salutation, is uttered on hearing any statement which the hearer would desire were not true, something like the English "*don't say that!*"

293. Other words also are used with the force of Interjections:—

देहाई *hear me! help me!* or more fully जाय की देहाई, *I make my plaint to you.*

भला *well! all right!*

बस *enough!*

धिक or धिककार expressive of very strong disgust. With the Acc. of the person almost equivalent to "a curse on him."

धन्य धन्य might almost be defined as a *religious Hurrah!* It indicates exalted admiration and praise.

जय or जय जय *Victory!*

294. Of forms of salutation the more common are
 राम राम which may be taken as about equivalent to "*God
 bless you.*"

जय "*good luck to you.*"

नमस्कार } reverential salutations addressed principally to
 प्राजापति } Brahmans. The return salutation is कल्याण *pros-
 perity!*

स्वस्ति Salutation among equals, much adopted at the pre-
 sent time by members of the Ārya Samāj.

सलाम *peace!* बन्दगी *my obeisance to you.* तस्लीमात (connected
 with सलाम) *greeting!* are Urdu, but are occasionally used
 by Hindus, especially to Europeans,

CHAPTER XIV.

NUMBERS, DATES, WEIGHTS AND MEASURES.

295. In this chapter it is proposed to gather together various facts concerning Numeration and Calculation, the terms adopted, and the usages and idioms employed. It may possibly be urged that some of the paragraphs do not fall within the scope of a Grammar. Strictly speaking they do not, but as we are far more concerned about the usefulness of this little book than with any technical symmetry, they are inserted. It is believed they will convey to the student some thoroughly useful information which is not easily available elsewhere in so compact a form. There is no intention of giving elaborate and exhaustive details, but only of including such words and idioms as largely belong to the every-day life of the people.

NUMBERS.

296. The Cardinal Numbers. The Numerals up to a hundred must be committed to memory. In English, after 20 is reached, only the tens need be learned as the intervening numbers are added quite regularly: this is not so in Hindí, there is not one of the units which unites regularly with all the tens throughout; **एक** indeed consistently preserves its form, but **एक + बीस** becomes **इक्कीस** (21), **एक + चालीस** becomes **इकतालीस** (41) etc.

Numerical Symbol.	Name.	Alternate form.
1	ए	एक
2	द्व	दो
3	त्र	तीन
4	च	चार

Numerical Symbol.	Name.	Alternate form.	
5	५ पांच		† Notice the as-
6	६ छः	छः	pirated छ throughout
7	७ सात †		for 6, thus dis-
8	८ or ८ आठ		tinguishing it from
9	९, ९, ९ or ९ नौ	नव	चार. cf. बीजासीस
10	१० दस		(44) छिवासीस (46).
11	११ एगारह	आरह	‡ Distinguish care-
12	१२ बारह		fully between सात
13	१३ तेरह		(7) and आठ (60).
14	१४ चौदह		
15	१५ पंद्रह		
16	१६ सोलह		
17	१७ सत्रह	सत्तरह	
18	१८ अठारह		
19	१९ उनीस	उनीस	
20	२० बीस		
21	२१ इक्कीस		
22	२२ ब्वाइस		
23	२३ तेईस		
24	२४ चौबीस		
25	२५ पचीस	पच्चीस	Notice the simi-
26	२६ छत्तीस		larity between पचीस
27	२७ सत्ताईस	सत्ताईस	(25), ब्वाइस (50) and
28	२८ अठ्ठाईस	अठ्ठाईस	पचासी (85).
29	२९ उन्नाइस		
30	३० तीस		
31	३१ इक्कीस	एक्कीस*	* The real sound
32	३२ बत्तीस	बत्तीस	given in pronuncia-
33	३३ तैंतीस	तैंतीस	tion is between the
34	३४ चौंतीस		two vowels इ and ए.
35	३५ पैंतीस		

Numerical Symbol.	Name.	Alternate form.
36 ३६	छत्तीस	
37 ३७	सैंतीस	
38 ३८	अड़तीस	अड़तीस
39 ३९	उन्तालीस	
40 ४०	चालीस	
41 ४१	इकतालीस	इकतालीस*
42 ४२	बयालीस	
43 ४३	तेतालीस	तेतालीस
44 ४४	चोअलीस	चवालीस
45 ४५	पैंतालीस	
46 ४६	छियालीस	
47 ४७	सैंतालीस	
48 ४८	अड़तालीस	
49 ४९	उंचास	उनचास
50 ५०	पचास	
51 ५१	इकावन	इकावन, इक्कावन
52 ५२	बावन	
53 ५३	तिरपन	
54 ५४	चौवन	
55 ५५	पचपन	
56 ५६	छप्पन	
57 ५७	सत्तावन	सत्तावन
58 ५८	अट्ठावन	अठावन
59 ५९	उन्सठ	उनसठ
60 ६०	साठ	
61 ६१	इकसठ	इकसठ
62 ६२	बासठ	
63 ६३	तिरसठ	
64 ६४	चौसठ	
65 ६५	पैसठ	
66 ६६	छियासठ	

Numerical Symbol.	Name.	Alternate form.
67 ६७	सड़सठ	सरसठ
68 ६८	अड़सठ	
69 ६९	उनहत्तर	
70 ७०	सत्तर	
71 ७१	इकहत्तर	एकहत्तर
72 ७२	बहत्तर	
73 ७३	तिहत्तर	
74 ७४	चौहत्तर	
75 ७५	पहत्तर	पचहत्तर
76 ७६	छिहत्तर	
77 ७७	सतहत्तर	
78 ७८	अठहत्तर	
79 ७९	उनासी	
80 ८०	अस्सी	
81 ८१	इकासी	एकबासी
82 ८२	बयासी	
83 ८३	तिरासी	
84 ८४	चौरासी	
85 ८५	पचासी	
86 ८६	छियासी	
87 ८७	सत्तासी	सतासी
88 ८८	अट्ठासी	अठासी
89 ८९	नवासी	
90 ९०	नब्बे	नख्खे
91 ९१	इकानवे	एक्यानवे
92 ९२	बानवे	
93 ९३	तिरानवे	
94 ९४	चौरानवे	
95 ९५	पंचानवे	पचानवे
96 ९६	छियानवे	छानवे
97 ९७	सत्तानवे	सतानवे

Numerical Symbol.	Name.	Alternate form.
98 ९८	अष्टानवे	अठानवे
99 ९९	निनानवे	निन्यानवे
100 १००	सौ	सै

297. Beyond 100 the numbers proceed regularly, the units are added to the hundreds as in English, but “and” is not inserted. एक सौ एक (101), एक सौ दो (102), एक सौ बीस (120), etc.

But सवा सौ (125), सवा दो सौ, etc. (225, etc.) डेढ़ सौ (150), पौने दो सौ (175), पौने तीन सौ, etc. (275, etc.) अढ़ाई सौ (250), साढ़े तीन सौ, साढ़े चार सौ, etc. (350, 450, etc.). This same idiom is used with the thousands in like manner, डेढ़ सहस्र (1,500), etc. (see § 304).

1,000 सहस्र (contracted sometimes into सहस्र,
100,000 लाख [हज़ार.

100 लाख

(i. e. 10,000,000) करोड़ or कड़ोड़

100 करोड़ = अर्ब or अरब

100 अर्ब = खर्ब or खरब

100 खर्ब = नील

100 नील = पदम or पदम

100 पदम = संख i. e. 100,000,000,000,000,000.

The last three are seldom met with. अर्ब, खर्ब, are used mainly to convey the idea of innumerable. करोड़, especially in the reduplicated plural form करोड़ों करोड़ is used in a similar way.

298. The Ordinals.

पहिला or पहला	First.	चौथा	Fourth.
दूसरा	Second.	पांचवां	Fifth.
तीसरा	Third.	छठवां	Sixth.

From सातवां onwards the Ordinals are formed quite regularly from the Cardinals by the addition of वां.

These Ordinals are Adjectives of two terminations, **मा** or **वा** Masc. (with **ए** or **ए** Const. Sing. and Pl.) and **ई** or **ई** Fem.

299. Proportionals.

To express "*two-fold, three-fold,*" or "*twice as much, three times as much,*" etc. **गुणा** or **गुना** is added to a Numeral. As the form of the Numeral is sometimes modified in the process of union, a list of those so affected is given.

दुगुना	or	दूना	twice as much.
तिगुना	or	त्रिगुणा	three times as much.
चौगुना			four times as much.
पंचगुना			five times as much.
छगुना			six times as much.
अठगुना			eight times as much.

The rest are formed quite regularly **सातगुना**, **नौगुना** etc., **हैदा** or **हेवदा** is, *half as much again*.

These Proportionals are treated as Adjectives of two terminations.

माल को दुगुने चौगुने पर बेचकर, *Having sold the goods for twice or four times (their price).* **दूने वा तिगुने दाम को बिकी**, (*The things*) *sold for two or three times their (usual) price.*

That of which it is a proportional is indicated by the Ablative Case. **चाबूती बेसन से चौगुनी वा पंचगुनी हो**, *The syrup must be four or five times as much as the meal.*

300. **ढोहरा करना, तिहरा करना, चौहरा or चौपल करना, पांचपरत करना** etc. are used of doubling or folding up cloth etc. into so many thicknesses.

For the number of strands in a rope, or number of lengths in which it is folded ("*double it*" etc. in Eng.) **ढोहरा** or **तिहरा**

may be used for *two* and *three*, but the addition of **सुर** to the numeral is the more appropriate word **दोसर, तीनसर, चारसर** or **पैसर** etc.

301. Collectives.

A few words are in common use corresponding to our "dozen," "score," etc.

चवदा is "*a four*," e. g. **बीस चवदा**, *twenty fours*, i. e. 80.

This word is principally used in counting out cowries, also in reckoning the *standard* of a *seer* (weight); thus there is a **बीस गण्डे का खेर** and a **चौबीस गण्डे का खेर**, i. e. weighing 20×4 or 24×4 , in other words equivalent in weight to 80 or to 96 rupees.

पाँचो "*a five*" is used very largely in counting out the cakes of dried fuel brought into the towns for sale, also in connexion with the buying and selling of mangoes, and in counting out quantities of small articles.

Among the villagers large numbers are practically very little used (nothing above 20); it is always so many "fours," so many "fives." I am assured that many of them neither use nor think of the higher numbers; forty mangoes are not even thought of as "forty" but as **आठ पाँचो**, i. e. eight fives.

कोड़ी "*a score*," **बीस** is also occasionally used in this collective way. Thus in the proverb **एक तीन बीस एक साठ**, *One three score and one sixty*, (cf. "*Six one and half a dozen the other*")

सैकड़ा *a hundred*. Used as we use *hundred* in such a phrase as "How much a hundred?" **बीस आना सैकड़ा**, means "at the rate of one rupee four annas the hundred."

It is perhaps worth noting that **सैकड़ा** differs very much in different parts of a district and for different articles, (cf. Eng. *baker's dozen*). Where I am living a hundred mangoes means **चब्बीस गाढ़ी**, i. e. 130, and at a village not far away it is **अट्ठाईस गाढ़ी**, and over and above that, 8 thrown in as **घेलुआ**, thus making 148.

जोड़ा or **जोड़ी** is always a *pair*, never simply *two* in the loose way that "couple" is sometimes used in English.

दजन *dozen*, is gradually getting naturalized.

302. All the Numerals may be made to assume the character of Collectives (Dr. Kellogg very appropriately calls them Agglomeratives) by the addition of **जो**. Thus **दोनो** (in this case only, **न** is inserted before the addition) **तीनों**, **चारों**, etc., *the two, the three, the four*. These are used:—

a. Of such persons and objects as have something of a collective unity, or are in some way closely connected. Thus **दोनो हाथ**, *the two hands*. **तीनों लोक**, *the three worlds*. **चारों युग**, *the four ages of the world*. **पांचों तत्व**, *the five elements*. **छेको रस**, *the six flavours*.

b. To designate persons or objects already referred to, or in some way distinctly marked out from others. **जब इन पांचों देश के राजाओं ने.....** *When the kings of these five countries . . .* **बिश्वावासु आदि तीनों भाइयों से कहो**, *Say to the three brothers, Bishwawasu and the others*.

Occasionally this form is reduplicated with the addition of the Gen. Postposition **के**, e. g. **दोनो के दोनो, तीनों के तीनों**. The latter may be translated "all the three of them," you can hardly say "all the both of them."

303. Idiomatic uses of the Numerals.

Whereas we say, *ten or twelve, eight or ten*, but for the lower

numbers take successive numbers, *two or three, four or five*, in Hindi the former idiom is commonly adopted throughout. Thus दो चार, पांच सात, *two or four, five or seven*. The following also are common combinations to indicate a few, etc. दस पांच, *ten or five*, दस बारह, *ten or twelve*, पंद्रह बीस, *fifteen or twenty*, सौ पचास, *between fifty and a hundred*.

Notice also such a phrase as कोइ दस एक which means *some ten or so*, एक is frequently in this way placed after a round number to signify "about."

उन्नीस बीस is used to indicate a slight difference. If enquiries be made about any one who is ill, the reply may be made कुछ उन्नीस बीस which means *he is somewhat better, really one-twentieth way towards recovery*.

Notice the following idiom एक को बीस बीस बना के सुनाया करती हैं, *they go on making twenty out of one and keep on telling it to others (i. e. spread abroad exaggerated tales)*.

The repetition of a number has a distributive force. इस की टोपियां दो दो तीन तीन आने की बिकने लगीं. *The caps she made began to sell at two and three annas apiece*.

304. Fractions.

$\frac{1}{4}$	चौथा, चौथार्ह, चौथा हिस्सा, पाँचो or पाय
$\frac{1}{4}$ less	पाने or पान
$\frac{1}{4}$ more	सवा
$\frac{1}{2}$	आधा
$\frac{1}{2}$ more	साढ़े
$1\frac{1}{2}$	डेढ़
$2\frac{1}{2}$	आठ्ठाई or ठाई

As पाँचो (commonly pronounced पाँवा) is generally used for $\frac{1}{4}$ seer, it is safer to use चौथा or चौथा हिस्सा for the quarter of other things.

पौने signifies $\frac{1}{4}$ less and is placed before the number, thus पौने दो $1\frac{3}{4}$, पौने तीन सौ 275. When used with एक the एक is commonly omitted, and पौन not पौने is often used, thus पौन गज $\frac{3}{4}$ of a yard. It is never used before 100; 75 is पचहत्तर not पौने सौ.

सवा alone is $1\frac{1}{4}$, placed before numbers higher than 1 it signifies $\frac{1}{4}$ more, thus सवा सेर $1\frac{1}{4}$ seer, सवा दो सेर $2\frac{1}{4}$ seers, सवा तीन सौ 275.

आधा is *half of*. आधा सेर $\frac{1}{2}$ seer. आधा राज्य, *half of the kingdom*.

साढ़े is a half more and is placed before the other number साढ़े तीन $3\frac{1}{2}$. साढ़े पांच सौ 550. Notice that साढ़े is never used with 1 and 2.

हैक and अढ़ाई (or डार्ड) are always used for $1\frac{1}{2}$ and $2\frac{1}{2}$. हैक गज $1\frac{1}{2}$ yds. अढ़ाई हजार 2,500.

It is important to acquire facility in using these fractions, दो सौ पचास would sound to a Hindi as uncouth as "two hundred and a half of one hundred" would to an Englishman.

305. DIVISIONS OF TIME.

General Names.

Year, बरस (or बरिस) also साल. For "about a year" बरस दिन is a common phrase. पसाल is last year, or, next year. परिवार the one before or after that.

Month, महीना or मास.

Half a Month, (which may be 14 or 15, occasionally only 13, days) पक्ष or पाख.

The first half, reckoned from the day after full moon, is called अर्द्ध, कृष्णपक्ष, or अन्धियारा, the *dark half*.

The second half, from new moon to full moon, is सुदी, शुक्ल-पक्ष, or उज्जिवाला (Colloq. चंडोस), the light half.

Week, हफ्ता, occasionally अठवारा.

Day, दिन or वार are used of the day of the week, रोज़ or रोज़ is also in common use.

But for the *date*, the day of the पक्ष, 1st, 2nd, etc., तिथि must be used.

To-day, आज. Yesterday or To-morrow कल. The day after to-morrow, or, the day before yesterday पसों (Colloq. परों). The third day from the present, (i. e. next Friday if speaking on Tuesday) is चौथे दिन; the Hindus always reckon the two boundary, as well as the intervening days.

Night, रात.

Early morning, भिन्दारी, बिहान, सुबह, etc.

Evening, सांझ, etc.

पहर is the fourth part of a day or night, averaging therefore 3 hours. दो पहर means noon. पहर रात होती, about 9 p. m. (*lit. when a pihar of the night shall have passed*). पहर रात रहे, about 3 a. m. (*i. e. when a pihar of the night remains*). So पहर दिन रहे, of, 3 p. m. पहर दिन चढ़े is, about 9 a. m. (*lit. when one pihar of the day has ascended*).

चवटा was a fourth part of a पहर, i. e. 45 minutes, but is now largely identified with the English hour.

चढ़ी originally was a still shorter period (18 minutes) but this also is now used for the English hour.

The idiom for the time of the day is now accommodated to the English method of reckoning. ठक्का (*struck*) being

added to the numeral, दस बजा, 10 O' Clock. नौ बजे बीस मिनट हुआ 9 *having struck* 20 *minutes have passed*, i. e. 20 *past* 9.

306. Days of the Week,

Sunday	रविवार or रब्बीवार
Monday	सोमवार
Tuesday	मंगल
Wednesday	बुध
Thursday	बुध or बुधवार
Friday	शुक्र or शुक्रवार
Saturday	शनीवार

Other names also are found, but are mainly confined to literature.

307. Months and Seasons.

COMMON NAME,	CORRECT SANSKRIT NAME.	
1. चैत	corresponding to <i>about</i>	March.
2. वैशाख	(वैशाख)	April.
3. जेठ	(ज्येष्ठ)	May.
4. असाढ़	(आषाढ़)	June.
5. सावन	(श्रावण)	July.
6. भादों	(भाद्र)	August.
7. कृत्तिकार	(कार्तिक)	September.
8. कातिक	(कार्तिक)	October.
9. अगहन		November.
10. पूस	(पौष)	December.
11. माघ		January.
12. फाल्गुन	(फाल्गुन)	February.

The Year begins with the second half of चैत.

The Months are divided into six seasons of two months each, but the names of these need not be given as they are

mostly confined to poetry. For practical purposes there are three Seasons. जाड़ा, *The Winter*. गर्मी or धूपकाला, *Summer*. बसकाला or बरसात, *The Rainy Season*.

The Hindi Months are Lunar Months; reckoned from the day after full moon to the next full moon. The year therefore is only about 354 days. To correct this inaccuracy an extra month is added after about 32 months, called by the name of the month in the middle of which it is interposed, but also मलमास (or by the Pundits अधिमास). It is to be noted that this extra month does not commence at the end of another month; but is inserted between its two halves, or पक्ष.

308. Days of the Month.

The days of the पक्ष bear Sanskrit names and not the ordinary Hindi Ordinals.

1st परिधा	8th अष्टमी
2nd द्विज or द्विज	9th नैमी
3rd तीज	10th दसमी
4th चौथ	11th एकादसी
5th पंचमी	12th द्वादसी or दुआदसी
6th छठ	13th तेरस
7th सप्तमी	14th चतुर्दसी or चौदस

The day before the new moon is called अमावस, the day of full moon पूरनमासी, they may occur on the 14th or 15th, or very occasionally on the 13th of the पक्ष.

309. Eras or Epochs.

There are now three Eras in common use for reckoning in India (exclusive of the Mahomedan or, हिजरी, 1313 of which commenced on June 26th 1895). The word सम्वत् (prop. संवत्) is applied both to the Era, and to the year in that era.

1. The most common Era in use among Hindus is that of Vikramādityā 56—57 B. C. This is used for most transactions. The year begins at the second half of चैत, so that from about March 1895 A. D. is with the Hindus, 1952.

An example or two of the way in which these dates are printed may be useful.

आशाढ़ शुक्ल १२ भौमवार संवत् १९४३, *On the 12th day, Monday, of the light half of Āśāḍh 1943.*

बैशाख शुक्ल अष्टमी का विवाह है, *The marriage is (fixed for) the eight day of the light half of Baisākh.*

2. Another Era which is used for transactions connected with the payment of rents for land is called फसली. This year commences from the 1st of the month कुआर. From about September 1895 A. D. the फसली year—सन फसली—will be 1303.
3. The Christian Era also is now used for all legal documents, for this the word सम्वत् is not commonly used. It is written सन ईशवी १८९५ or सन ई० १८९५, i. e. 1895 A. D.

WEIGHTS AND MEASURES.

310. Weights.

5 तोला = 1 कटांक	A Tola is the exact weight
4 कटांक = 1 पासे or पाव	of a rupee.
16 कटांक or 4 पाव = 1 सेर	
4 सेर = 1 धरा	
5 सेर = 1 पसेरी	
40 सेर = 1 मन	

Considerable differences exist in different districts, and even in different markets in the same district, about weights. The

तेला कटांक, सेर and मन as given in the above table are reckoned as *the standard*, and are recognized as such even where they are not used, but frequently for local purposes other सेर are in use, and there is the same variety in मन, धरा, and पसेरी. The correct सेर is what is called the बीसगण्डा का सेर, i. e. 20×4 rupees or tolás, the weight of 80 rupees, i. e. 2 lbs. and about $\frac{9}{10}$ of an oz., but in the Mirzapur district alone there are current, (in different parts,) a 48, 72, 84 and 96 tola सेर.

The तेला and smaller weights are used mainly for precious metals, and the more valuable drugs, etc.

There is no Measure of Capacity widely used. Milk, oil, grain, etc. are all sold by weight.

The word भर idiomatically used with weights, etc., e. g. सेर भर *actually* means *full*, but is purely idiomatic giving no additional or exact force.

311. Measures of Length.

The गज or गज्ज is a fraction over 40 inches, but the cloth sellers take kindly to the English yard and it is now largely used in the towns.

The गज is divided into 16 गिरह or गिरिह, i. e. about $2\frac{1}{2}$ inches.

The following are not standard measures but are in common use for things not actually bought and sold.

अंगुल the breadth of a finger something under an inch.

तसू the breadth of two fingers, about $1\frac{1}{2}$ inch.

बालिष्ठ or बिता a span, about 9 inches.

हाथ from elbow to tip of middle finger, about 20 inches.

For measuring the depth of wells the word पसी is commonly used, it is the height a man can reach, including his height, i. e. about 7 or 8 feet.

The कोस (prop. कोश) is about 2 English miles.

गोली (the distance a bullet will travel), is generally used of any distance between half a mile and a mile.

Both words however are very *broadly* used, as a traveller has often to experience, कोस भर may be anything between 2 miles and 5, except when used by the driver of a hired conveyance.

312. Land Measure.

The बीघा in the N.-W. P. (at least around Benares and Mirzapur), is 3025 sq. yards, 55 yards in length and breadth, i. e. about $\frac{5}{8}$ of an English acre.

20 बिस्वांसी or धूर = 1 बिस्वा

20 बिस्वा = 1 बीघा

313. Coinage.

3 चाई = 1 पैसा अर्धेला is half-a-pice.

4 पैसा = 1 आना टकहा ,, two pice.

16 आना = 1 रुपे

For the English equivalent to the rupee I must refer the student to the daily paper. There was a time when it was worth two shillings.

In same parts two kinds of pice (पैसा) are current; the ordinary government coin called गढ़ाड़ीदार पैसा, and an uncoined not very shapely bit of metal called the गोरखपुरी पैसा, the latter is somewhat less in value than the former.

The कौड़ी (a small shell, Eng. Cowrie) is used for buying small quantities of condiments, etc. The rate of exchange varies, but दोस गवड़ा, i. e. 80 for a pice may be taken as their average value.

The names for a two anna, four anna, and eight anna piece are respectively दुअची (or दुइअची), चौअची (or चरची also मुक्का), अठची (sometimes among villagers अथेली).

The following illustrate the method of writing down rupees, annas, and pice.

For rupees the number is written with this mark ₹ after it,
 $\text{₹} = 5 \text{ Rs.}$ $\text{₹} = 2 \text{ Rs.}$

For annas, a small horizontal or oblique stroke signifies 1 anna, a perpendicular stroke 4 annas, written in the same way before the mark ₹ .

Thus ₹ or ₹ = 1 anna, ₹ or ₹ = 3 annas, ₹ = 4 annas, ₹ = 6 annas, ₹ = 15 annas, etc.

Pice are indicated by similar horizontal strokes written to the right hand of this ₹ . Thus ₹ = 2 pice. ₹ = 1 pice.
 ₹ = Rs. 2-8-0. ₹ = Rs. 4-10-9.

It should be noticed that in expressing Indian money in English, the number of *pice* is never written but the number of *pie*. Rs. 5-4-3 means 5 rupees, four annas, 3 pie, (i. e. 1 pice), not 3 pice.

314. Addition, Subtraction, etc.

The idioms for the four simple rules of Arithmetic will be sufficiently illustrated by the following:—

Addition.	जोड़ना.	5 + 8	पांच और आठ को जोड़ना.
Subtraction.	छाकी निकालना.	8 - 5	आठ में से पांच को घटाना.
Multiplication.	गुणा करना.	8 × 5	आठ को पांच से गुणना.
Division.	भाग देना.	40 ÷ 5	चालीस में पांच का भाग देना.

CHAPTER XV.

PROSODY.

315. A Hindî Grammar would be very incomplete if no reference were made to Poetry, in which most of the classical Hindî works have been written, and which even now is the favourite form of composition. Under English influence prose has become largely used, but very many writers of prose find it difficult to break away from their hereditary habits and they interperse their prose with frequent couplets and verses. Lallú Jí in his "Prem Ságar" affords a good illustration of this.

A good work on Hindî poetry (in English) has yet to be written, but the student will find some useful matter on the subject in Dr. Kellogg's Grammar (Ch. XIII) to which I must refer him for further details, all that can be attempted here is a short exposition of some of the more general principles, and an introduction to two or three of the most popular metres, which will probably be met with in most Hindî books.

316. Native writers divide written composition into two kinds: गद्य *prose* and पद्य *poetry* or *verse*; it is with the latter that we have now to do.

Verse again is divided into two great classes वर्णवृत्त (from वर्ण a letter) and मात्रावृत्त (from मात्रा an instant). A clear understanding of these two words, वर्ण and मात्रा, is absolutely necessary for the scanning of Hindî poetry.

These two classes are also called respectively वृत्तकृन्द and जाति कृन्द; but as these words do not so clearly define the species of metre included in them the names वर्णवृत्त and मात्रावृत्त are preferable.

317. वर्ण. This word though meaning "letter" is, in some respects, better represented in English by the word "syllable." Neither word however exactly defines it. It is a single articulate breathing either of a vowel alone, or of a vowel with a preceding consonant, (cf. § 7). Let it be accepted that in Hindī poetry every वर्ण or syllable ends in a vowel long or short, written or understood; the vowel may be alone, or it may be preceded by a consonant (single or conjunct), but this single sound ending in the vowel is the वर्ण. A few illustrations may prove useful. चरण (foot) this is not two syllables *cha-ran*, but three *cha-ra-na*. अमृत nectar is not *am-rit* but *a-mri-ta*. Where a compound or conjunct consonant occurs both letters of the conjunct belong to the succeeding not to the preceding vowel अविद्या (ignorance) is divided thus a-vi-dyá, विस्तार (*expansæ, extension*) is *bi-slá-ra*.

These syllables or वर्ण are of two kinds, *long*, (e. g. का) and *short*, (e. g. कि).

The long is called गुरु or दीर्घ and is indicated by the sign "ः," but we may employ the English "—."

The short is called लघु or दृष्ट indicated by "।" which will be, in the present chapter; replaced by the English "—."

The गुरु or long syllable is one consisting of one of the long vowels (with or without a preceding consonant), viz.; आ, ई, ऊ, ए, ऐ, ओ, औ, (e. g. आ, प्रा, ए, दे).

The लघु or short syllable consists of one of the short vowels (with or without a preceding consonant), viz.; अ, इ, उ, ए, (e. g. इ, कि, उ, अ, क).

The principal exceptions to the above rule are the following:—

1. A short syllable followed by a syllable beginning with a Conjunctive Consonant is reckoned long, e. g. in अविद्या the syllable वि is short, but as the following syllable

begins with the Conjunct. **दा**, this **दा** is reckoned long, and the word would be represented by $\sim - -$ i. e. **दा** = लघु \sim , **दा** = गुरु $-$, and **दा** = गुरु $-$.

2. A short syllable followed by visarg, or by anusvár, when it represents a *strong* nasalization, is reckoned long. Thus **अन्तःकरणं** if reckoned by vowel sounds would be $\sim \sim \sim \sim \sim$, but by the above rules it becomes $- \sim \sim \sim \sim$; so **संग** becomes $- \sim$.

2. b. Sometimes the Conjunct. does *not* lead to the preceding vowel being reckoned long, this is especially the case when the second member of the Conjunct. is **र** or **ह**. e. g. **तुम प्रिय मोहि भरत छिमि भार्ग**. (*You are as dear to me, my brother, as (my brother) Bharat*) here **म** followed by **प्रि** is reckoned short *not* long. So in the following **जिन्ह रघुबीर चरण रति मानी** (*who have yielded their hearts devotion to the feet of Raghubir*) here although before the Conjunct. **न्ह** the **जि** is reckoned short.

3. The long vowel **ह** is sometimes reckoned short e. g. in **छेहि सायक मारा में बाली** (*with which arrow I slew Báli*).
4. Other exceptions may be summed up in the words of a native writer **चौर जो कबि लोग गुरु को भी लघु कर पढ़ते हैं** **इस को भी लघु जानो** and if poets read even a long syllable as a short one (then) understand that also to be a short one.

३१६. मात्रा. The meaning of this word is more difficult to define than that of **वर्ण**, the latter stands as the equivalent for sounds which may be tabulated, **मात्रा** on the other hand is simply a factitious measure, or arbitrarily fixed standard. The short **वर्ण** or लघु is reckoned as one मात्रा or instant, and the long **वर्ण** or गुरु as two मात्रा or instants. We shall see that much of the **Hindi** poetry is scanned not by the number of syllables in a line

but by the number of instants, and this involves very important differences. Thus सीता के विलाप (*the grief of Sītā*) contains 6 वर्ण or syllables, viz. — — — — —. So does जनक न देत (*Janak does not give*) — — — — —, but reckoning by मात्र or instants the former contains 10 instants, the latter only 7.

319. We are now in a position to understand the radical distinction between the two great classes of Hindi poetry (§ 316) वर्णवृत्त and मात्रावृत्त. In the former the length of the line is regulated by the number of वर्ण or syllables, in the latter by the number of मात्र or instants. Two other points however demand consideration before we go further, viz. गद्य or *foot*, and विश्राम or *pause*.

320. विश्राम, *rest or pause*. Verses in Hindi poetry are of various lengths, (two, four, six lines, etc. as in English), but these are mostly made up of various combinations of smaller verses or divisions. The most common form of verse is one of four lines, or some may prefer to call it two lines. An example before us will be useful for reference.

समाचार तेहि समय सुनि सीय उठी अकुलाह ।
जाह सासु पग कमल युम वदि बैठि सिर नाह ॥

*At that time having heard the news
Sītā in great distress arose,
Having gane, at both lotus feet of her mother-in-law
Did she do reverence with bowed head, and sat down.*

Here there is a full pause (॥) at the end of the verse, a half-pause (।) at the end of the half-verse, and pauses (unmarked) at the end of the 1st and 3rd lines or पद. Before each of these pauses a word must be completed, i. e. the pause must not come in the middle of a word. We shall notice that within these पद there are frequently minor divisions, between which there

are unmarked, and almost indistinguishable pauses, these pauses must come at the end of a syllable, but not necessarily at the end of a word.

321. मख. The word मख (corresponding, in a general way, with the English word "foot" as applied to poetry) is the name given to the minor divisions noticed at the end of the last paragraph. A मख is a group of syllables or instants.

a. As applied to चर्खद्वल the मख, of course, may stand for various numbers of syllables, but it is employed especially for the aggregate of 3 syllables; eight varieties of this मख are possible, according to the order and number of long or short syllables, for these eight varieties special symbols are used. Thus:—

Symbol.	Name.	Value.	English Equivalent.*
म	मगख	— — —	Molossus.
ब	बगख	— — —	Bacchic.
र	रगख	— — —	Cretic.
ख	खगख	— — —	Anapest.
त	तगख	— — —	Antibacchic.
ल	लगख	— — —	Amphibrach.
भ	भगख	— — —	Dactyl.
न	नगख	— — —	Tribrach.

For less than three syllables म (short for मुक) and ल (short for लघु) are used. Thus मल = — — लल = — — etc.

* It is not of course intended that these English names exactly represent the Hindi मख or feet, but the long and short syllables of the latter do correspond, in no small measure, with the accented and unaccented syllables of English poetry. The student need hardly be reminded that there is no accent (proper) in Hindi.

b. As applied to मात्रावृत्त the मय stand for numbers of *instants* not *syllables*. Symbols also exist for these:—

२	=	2	instants.
३	=	3	"
४	=	4	"
५	=	5	"
६	=	6	"

These मय may thus, not only mark the minor divisions of the चरण or line, but may at the same time shew in what way the long and short vowels must be arranged in the line.

322. Hindi poetry is almost invariably rhymed, and it will be noticed that it is not the last syllable only (as in English), but the last two syllables of the Charans or lines that are so rhymed पाई सुहाई, कुमारी पियारी. etc.

The rhyme is sometimes confined to the 2nd and 4th Charans but this is not always the case.

323. वर्णवृत्त. Of the Varnavritt there are three subdivisions. In the 1st there are the same number of syllables in all the four चरण or lines; in the 2nd the 1st and 3rd agree and the 2nd and 4th; in the 3rd division all four lines may be of different lengths.

Within these subdivisions are almost infinite varieties according to the number of syllables in a Charan and the varying order of long and short syllables. We have seen that 3 syllables give 8 varieties, I note in a native writer on the subject that 6 syllables will yield 64 variations, so it will be readily seen that in long lines of 20 and 30 syllables the possible variations must be well nigh innumerable.

As Varnavritt is little used in comparison with Mātrāvritt one illustration will suffice.

कृपाल पास दीन को दयाल लाल नायिबे ।
अनन्त गोप नायिका त्रिलोक नाथ ध्यायिबे ॥

Hymn the praises of the gracious the sustainer, the merciful unto the humble, the beloved one; meditate upon the eternal, the lord of the tenders of kine, the lord of the three worlds.

This metre would be represented by लरलरजगे i. e. — — —, — — —, — — —, — — —, — — —, — — —. It will be noted that च (nearly at the end) forasmuch as it is followed by the conjunct छ *might* be reckoned long, but the verse does not require this so it remains short.

Although each variety of the Varnavritt has the number of syllables in the line fixed, not all the varieties lay down the order of long and short syllables, in some it is necessary to follow a fixed order, in others more freedom is allowed.

324. मात्रवृत्त. Most of the popular Hindí poems are written chiefly, if not exclusively, according to the rules of the Mátravritt. The word "*chiefly*" is used because it is not the rule for a Hindí poet to use one kind of metre throughout a poem, but to vary it. Tennyson's "Maud" furnishes us with an illustration of an English poet using a variety of metres in the same poem, but the variation is carried out in a very different way from that pursued by the majority of Hindí poets. The latter change the metres more frequently and with more or less of method. Thus the greater part of Tulsi Dás' Rámáyan is written with 4 Chaupáis alternating with a Dohá sometimes however more than 4 Chaupáis occur without a Dohá, and sometimes two or more Dohás occur together; here and there are found Sorathás, and three or four different kinds of Chhands are used, scattered very irregularly throughout the book.

It has already been noticed that in Mátravritt the lines are regulated by the number of instants and not by the number of syllables. Three points require notice.

1. Sometimes only the number of instants in the Charan, (*line*) is fixed.
2. Sometimes feet (*पद्य*) within these Charans are fixed, and the number of instants in each foot.
3. Sometimes also it is fixed what arrangement of long and short syllables shall occur at a certain part of the line (generally at the end).

With reference to 2 it may very naturally be asked, if the line be only measured by instants, what difference can it make whether it be said that the Charan must contain say, 13 instants or whether you say that it must have a foot of 6 instants, another one of 4, and a third of 3, making a total of 13? The answer is that in the second way of stating it a slight restriction is put upon the arrangement of long and short syllables, a foot must always conclude with a completed syllable, and therefore under the second method there must not be a long syllable for the 6th and 7th instants in the line, for then the first half of the syllable would belong to the 1st foot and the second to the 2nd which is not permissible, e. g.

काल करे जो काज कर *he who does to-morrow (the work) of to-day* is correct — — — = 6, — — = 4, — — — = 3, total 13, but were the Charan written काज कर जो काल करे the meaning would be the same, and the total number of instants the same, but they would not fall correctly as regards the feet; जो would belong partly to the 1st foot and partly to the 2nd which is not allowed, or the Charan would have to be scanned — — — — — = 7 — — = 3, — — = 3, which is not the right measure.

325. Of the numerous species and varieties of *Mātravritt* only two or three of the most common will be illustrated and explained.

1. **Dohá (दोहा).** The Dohá consists of 4 Charans, the 1st and 3rd Charans contain 3 feet of 6, 4 and 3 instants, total 13; and the 2nd and 4th Charans 3 feet of 6, 4 and 1 instants, total 11. The last foot of the 1st Charan must be either — — — or — — but not — —. The last syllable of the 2nd and 4th Charans must be short.

राम अनंत अनंत गुण अमित कथा विस्तार ।
सुनि आचरन न मानिहृदि जिन के विमल बिचार ॥

Rám is eternal, his attributes endless, the multitude of stories (of him) innumerable; having heard (them) they will not regard them as astounding, whose understanding is clear.

This is the most common Dohá, other varieties are also found, e. g.

मन मोती अरु दूध को इन को यही स्वभाव ।
फाटे पोछे ना मिलें कोटिन किये उपाय ॥

Of the heart, of a pearl, of milk, of all these this is the nature, (that) after being broken they cannot be united, although myriads of plans be devised. Here it will be noticed that though there are 11 instants in the 2nd and 4th Charans, the arrangement of feet is different, being apparently $4 + 4 + 3 = 11$.

326. 2. **Sorathá (सोरठा).** The Sorathá is a transposed Dohá the 1st and 3rd Charans of the latter becoming the 2nd and 4th of the Sorathá, and the 2nd and 4th the 1st and 3rd. Thus instead of $6 + 4 + 3 = 13$, $6 + 4 + 1 = 11$, we get 11 instants in the 1st Charan and 13 in the 2nd, and the rhyme also comes in the middle of the half-verse instead of the end.

अस बिचार मति धीर तजि कुतर्क संशय सकल ।
भजहु राम रघुबीर करुणाकर सुंदर सुखद ॥

Thus having thought, O steadfast in wisdom, putting away every evil counsel and doubt, worship Rám, the hero of Raghu's line, the home of mercy, the beautiful, the giver of peace.

327. 3. Chaupāī (चौपाई). Four Charans of 16 instants each, the 16 instants being arranged in four feet, containing 6, 4, 4 and 2 instants respectively. It will be noticed that here the 2nd Charan rhymes with the 1st, and the 4th with the 3rd.

मार्ते में संतन सिर नार्हे । नार्ते हरि यन्न जन सुखदार्हे ।
 जो वृज में हरि कियो बिलासा । सो कहू कछिहीं सहित बुलासा ॥

Wherefore I, having bowed my head to the saints, will sing the glory of Hari, the giver of peace to his people: the sportive life he-lived in Brij, something of this will I with pleasure tell.

328. Let one more variety suffice.

4. Kundaliyā (कुण्डलिया). This is not an uncommon verse, and is a good illustration of the peculiarities which some writers delight in.

गैल अताऊं मेघ अब जिहिं बलि पावे देन ।
 फिर सुनियो संदेश मम कानन अति सुख देन ॥
 कानन अति सुख देन चके वा मग में अब तू ।
 शिखिर शिखिर धरि पांव चालियो जलधर तब तू ॥
 भूख लगे सोता मिलें उधरे छू बिन मैल ।
 पो तिन को पानी तुरत लीजो अपनी गैल ।

O cloud, I will now explain the road, in which travelling you shall find comfort.

Hear moreover my words, the forest is a giver of peace.

The forest is a giver of peace, when you grow weary on that road.

Resting your feet on every peak, do thou, O cloud, pursue your way.

Should you be furnished you will find a spring, even (the spring) of Utharā free from impurity.

Drink of its water quickly, and (again) take your road.

In the *Kundaliyá*, the first two lines are a *Dohá*, the remaining 4 lines contain 24 instants each, the 1st and 3rd Charans of each couplet may contain 11 instants and the 2nd and 4th 13, or the 1st and 3rd 13 and the 2nd and 4th 11. In the illustration the author has chosen to use one couplet of each kind. In this metre the first Charan of the 2nd couplet must be the same as the last Charan of the 1st, and the last word of the 3rd couplet must be the same as the opening word of the verse.

329. Another subject which might invite our attention is the freedom allowed to poets in the modification of words to suit their purpose, and the inversions of words in sentences. It would be difficult however to say *how* far words may be altered; no rules are laid down and some poets certainly take a very broad liberty. Tulsi Dás can make a word fit in anywhere, it may look a trifle crumpled or mutilated, but it is recognizable, and it is wonderful how pliable Hindí is in the hands of a master. The recognition of words somewhat altered in form is not only necessary for reading poetry but also for understanding the colloquial of the villagers.

CHAPTER XVI.

BRAJ BHÁSHÁ AND OTHER POETIC FORMS.

330. For the study of the Braj Bháshá few prose works are available. about the best is the राजनीति of Lallú Jí. In modern editions of this however the tendency is to substitute modern Hindí forms for the more distinctly Braj forms. Sometimes, even by native readers, the Prem Ságar (also by Lallú Jí) is spoken of as written in the Braj Bháshá, but this is not the case, it was put into the more modern Hindí by Lallú Jí from a Braj original; the Braj forms are largely confined to the scraps of verse with which the prose is interspersed. Commentators on the Rámáyana and other Hindí books not uncommonly affect a style which approximates, in a larger or less degree, to the Braj dialect, but the true domain of Braj Bháshá is poetry. Hindí writers may adhere to modern Hindí in their prose, but as soon as they break into verse Braj forms are immediately brought into requisition, it is therefore necessary for the student at an early stage of his reading to acquire some familiarity with the more common forms of the Braj declensions and conjugations.

As Braj forms predominate largely in most Hindí works written in verse, it is needless to refer to many by name. The ब्रजविलास by Braj Bási Dás would, I believe, be accepted as a good specimen.

In the following lists no pretence is made to completeness, and not every form given is to be taken as necessarily pure Braj. Tulsi Dás was always ready to use *any* form, whether Braj or not, or, if necessary, to make up a new form of his own, and the glamour of Tulsi Dás style has so influenced poetry

since his time, that few writers adhere strictly and exclusively to Braj forms ; probably few could decide which are Braj forms and which belong to some other dialect. Under these circumstances it has been thought better to give some of the more common forms met with in poetry, whether these forms be Braj or not. As the writer has, in a separate pamphlet, dealt with the more distinctive Rámáyan forms they have not, generally speaking, been included in the following lists.

331. PARTICLE-POSTPOSITIONS USED IN THE DECLENSION OF NOUNS AND PRONOUNS.

	High Hindí.	Braj, etc.
Accusative. }		
Dative. }	को	कों, हि
Agentive.	ने	Very seldom used.
Ablative.	से	तें, सें
Genitive.	का	को, कर. With some of the Pronouns सु is used for the Genitive, e. g. जासु, i. e. जिस का.
	को	को
	की	की
Locative	में	में, मां, महं
	पर	पे, पर
	तक	कों, लग

332. PLURALS OF NOUNS.

As regards the Nominative Plural there is nothing very special to note, except that, *when* used, हैं is preferred to रहे for feminines, बातें not बातें. In the Construct. Plural न or नि commonly takes the place of ओं e. g. लोगन को (लोगों का) पुत्रनि को (पुत्रों का) स्त्रिन को, स्त्रिन कर (स्त्रियों का).

333.

PRONOUNS.

1ST PERSONAL PRONOUN.

Sing. Nominative.	मैं	मैं, हेां
Construct. Base.	मुझ	मो e. g. मोपर (मुझपर)
Accusative.	मुझ को	मोहि, मुहि, मोकौं
Genitive.	मेरा	मेरी, मेर, मम
Plural Nominative.	हम	हम
Construct. Base.	हम	हमन
Accusative.	हम को	हम कौं, हमहि
Genitive.	हमारा	हमार, हमारी

2ND PERSONAL PRONOUN.

Sing. Nominative.	तू	तैं
Construct. Base.	तुझ	तेा
Accusative.	तुझको	तेाहि, तेाकौं
Genitive.	तेरा	तेरी, तेर
Plural Nominative.	तुम	तुम
Construct. Base.	तुम	तुम
Accusative.	तुम को	तुमकौं, तुमहि
Genitive.	तुम्हारा	तुम्हार, तुम्हरी, तिहार

3RD PERSONAL PRONOUN, AND PROXIMATE AND REMOTE

DEMONSTRATIVE.

Sing. Nominative.	यह	यह, ई
Construct. Base.	इस	या, ई, e. g. यापर (इसपर).
Plural Nominative.	वे	वे, ए
Construct. Base.	उन	उन
Sing. Nominative.	वह	वह, ओ
Construct. Base.	उस	वा
Plural Nominative.	वे	वे
Construct. Base.	उन	उन, दिन

REFLEXIVE PRONOUN.

अपना कायन

RELATIVE PRONOUN.

Sing. Nominative.	जो	जो, जैन
Construct. Base.	जिस	जा
Accusative.	जिस को	जाकीं, जेहि
Genitive.	जिस का	जाकी, जासु
Plural Nominative.	जे	जो, जैन
Construct Base.	जिन	जिन

CORRELATIVE PRONOUN.

Sing. Nominative.	सो	सो, तैन
Construct Base.	तिस, उस	ता, वा
Plural Nominative.	ते, वे	ते, वे
Construct. Base.	तिन, उन	तिन, उन, चिन

INTERROGATIVE PRONOUN.

Sing. Nominative.	कीन	कौ, कौन, कवन
Construct. Base.	किस	का
Plural Nominative.	कीन	कौ, कौन
Construct. Base.	किन	किन, किन

INDEFINITE PRONOUN.

Sing. Nominative.	कोई	कोऊ, कोय
Construct. Base.	किसी	काहू
	क्या	का, कहा
	कुछ	कहु

334.

THE VERB "TO BE."

INFINITIVE.	होना	होनै
IMPERFECT PARTICIPLE.	होता	होतु

PERFECT PARTICIPLE.

हुआ

भया

CONJUNCTIVE PARTICIPLE.

होके, etc.

होयके, हुँके

NOUN OF AGENCY.

होनेवाला

होनाहार, होनिहार

* PRESENT TENSE.

Singular.

Plural.

1. हो।

1. 3. हैं।

2. 3. है।

2. हो।

PAST TENSE.

1. 2. 3. हूँ।

1. 2. 3. होते।

or more commonly

1. रह्यो } from रहना.
2. 3. रह्यो }

CONTINGENT FUTURE.

Generally the same as High Hindí, but ओ sometimes is substituted for ओ, e. g. होऊँ for होऊँ, etc.

1. and 3. होय

ABSOLUTE FUTURE.

1. होइहो, हुँहो, होऊँगौ.

1. 3. होइहँ, हुँहँ.

2. 3. होइहे, हुँहे.

2. होइहो, हुँहो.

IMPERATIVE.

2. हो

2. हो।

INDEFINITE IMPERFECT.

1. 2. 3. होतु, होत.

1. 2. 3. होतु, होत.

* From this point the High Hindí forms will not be given.

INDEFINITE PERFECT.

1. 2. 3. भयो.

1. 2. 3. भये.

PRESENT IMPERFECT.

1. होतु हैं.

1. 3. होतु हैं, होत हैं.

2. 3. होतु है.

2. होतु हो, होत हो.

PRESENT PERFECT.

1. भयो हैं.

1. 3. भये हैं.

2. 3. भयो है.

2. भये हो

It is unnecessary to go through the remaining Tenses of the Verb, they are seldom met with, and from the forms given above will be readily recognized.

335.

A VERB WITH CLOSE ROOT.

Two courses were possible in illustrating the forms of the general Verb. 1. to give forms of *different* Verbs, as actually met with, in the various Tenses, etc., or 2. to apply these forms to one simple Verb. The latter course has been adopted, as being less confusing to the student.

INFINITIVE.

चलनीं.

IMPERFECT PARTICIPLE.

चलतु, चलत.

PERFECT PARTICIPLE.

चल्यो.

CONJUNCTIVE PARTICIPLE.

चलके.

NOUN OF AGENCY.

चलनहार.

CONTINGENT FUTURE.

1. चलो.

1. 3. चलें.

2. 3. चले.

2. चलो.

ABSOLUTE FUTURE.

- | | |
|---------------------|-----------------------|
| 1. चलिहैं, चलेंगो. | 1. 3. चलिहैं, चलेंगे. |
| 2. 3. चलिहै, चलैगो. | 2. चलिहै, चलैगो. |

IMPERATIVE.

- | | |
|------------|---------|
| 2. चल जले. | 2. चलो. |
|------------|---------|

INDEFINITE IMPERFECT.

- | | |
|--------------------|---------------|
| 1. 2. 3. चलतु चलत. | 1. 2. 3. चलत. |
|--------------------|---------------|

INDEFINITE PERFECT.

- | | |
|-----------------|---------------------|
| 1. 2. 3. चल्थो. | 1. 2. 3. चले, चलें. |
|-----------------|---------------------|

PRESENT IMPERFECT.

- | | |
|---------------|----------------|
| 1. चलत हैं. | 1. 3. चलत हैं. |
| 2. 3. चलत है. | 2. चलत है. |

PRESENT PERFECT.

- | | |
|-----------------|----------------|
| 1. चल्थो हैं. | 1. 3. चले हैं. |
| 2. 3. चल्थो है. | 2. चले है. |

PAST IMPERFECT AND PAST PERFECT.

In these Tenses instead of the ordinary auxiliary था, parts of the Verb रहना are commonly used ; रह्यो or रह्यो for 1. 2. and 3. Sing. ; रहे for 1 and 3 Pl. and रह्यो for 2 Pl. Thus चलत रह्यो, चलत रहे ; चल्थो रह्यो, चले रहे, etc.

336. With the above forms before him the student will not experience much difficulty in recognizing the various parts of other Verbs. In Verbs with an open root य is often inserted e. g. आयो (आया), ल्याऊँ (लाऊँ) ; with the Verbs करना, लेना, देना an न is often inserted, sometimes न्ह, e. g. कीनी (किया), दीनी (दिया), सीन्हा (लिया) .

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